VOGUE

FEBRUARY 1

1957

AMERICANA

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 22

50 CENTS

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REVENESCENCE CREAM . . . like the dew of dawn, refreshes the thirsting skin. Cream or Liquid Revenescence, $25 to $3 plus tax. At our beauty bar in favored department and specialty stores.

Charles of the Ritz



'57 Sliver Suit—
Exclusive by
Ben Luckerman

Charcoal gray flannel sliced
slim as a sliver—the close little jacket
curving just to the hipbone.
That's the new, neat suit-look for spring.
Here, front-tied with
black silk grosgrain ribbon
growing two pink silk roses from its bow.
Pretty, prettier, prettiest.
Also in navy or black wool worsted,
in sizes 10 to 16. $185

Suit Salon, Third Floor

ON THE PLAZA • NEW YORK 19
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET

LILLI ANN

paris
san francisco



fabric-of-France coat
about one hundred dollars

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

FEBRUARY 1, 1957

COVER

One of the best new looks in American fashion this spring: the shirt as the show-piece of a suit. This shirt is silk, printed with blue flowers that suggest *toile de Jouy* roses. Worn with it, a crimson wool jersey suit. All, by Clare Potter. Suit and blouse, about $200 at Saks Fifth Avenue; Hutzler's; Frost Bros. Jewels: earrings and bracelet from S.G. Barnett. Coiffure by Michel of Helena Rubinstein.



PENN

AMERICANA

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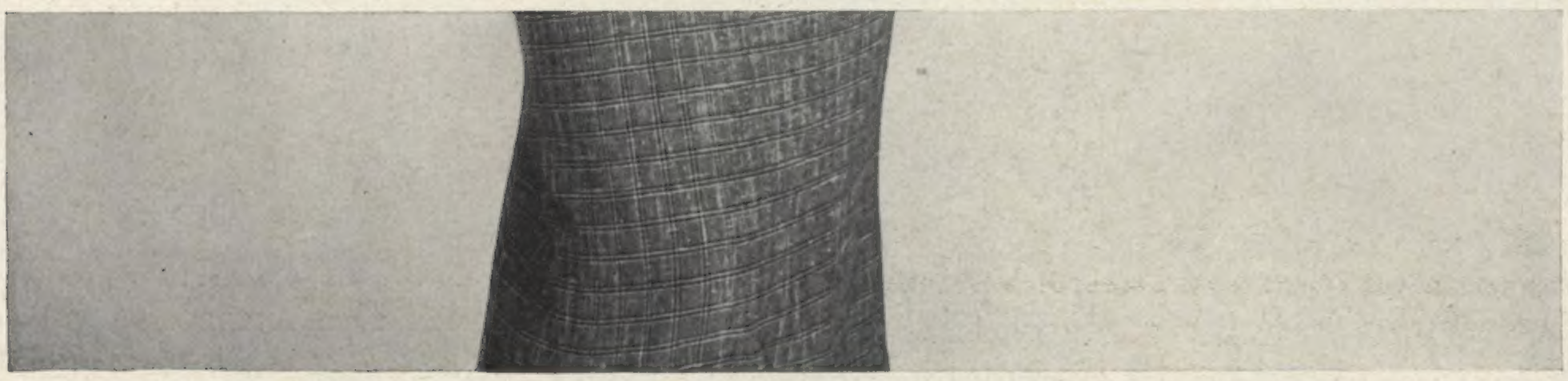
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Vol. 129, No. 3
Whole No. 1983


setting: manufacturers trust company, fifth avenue
Connaught
...collector's cashmere pullover in lemon, blonde, shell pink, white, seafoam, powder blue about twenty-six dollars...Matching wrap-around doeskin flannel skirt about eighteen dollars. • BONWIT TELLER, new york • BURDINE's, florida
JORDAN MARSH, san diego • MABLEY & CAREW, cincinnati • MAY CO., cleveland • RHODES, seattle
RALEIGH HABERDASHER, washington, d.c. • H. P. WASSON, indianapolis...CONNAUGHT, 111 fifth avenue, new york 3, n.y.



SLIDE RULE CHECKS...



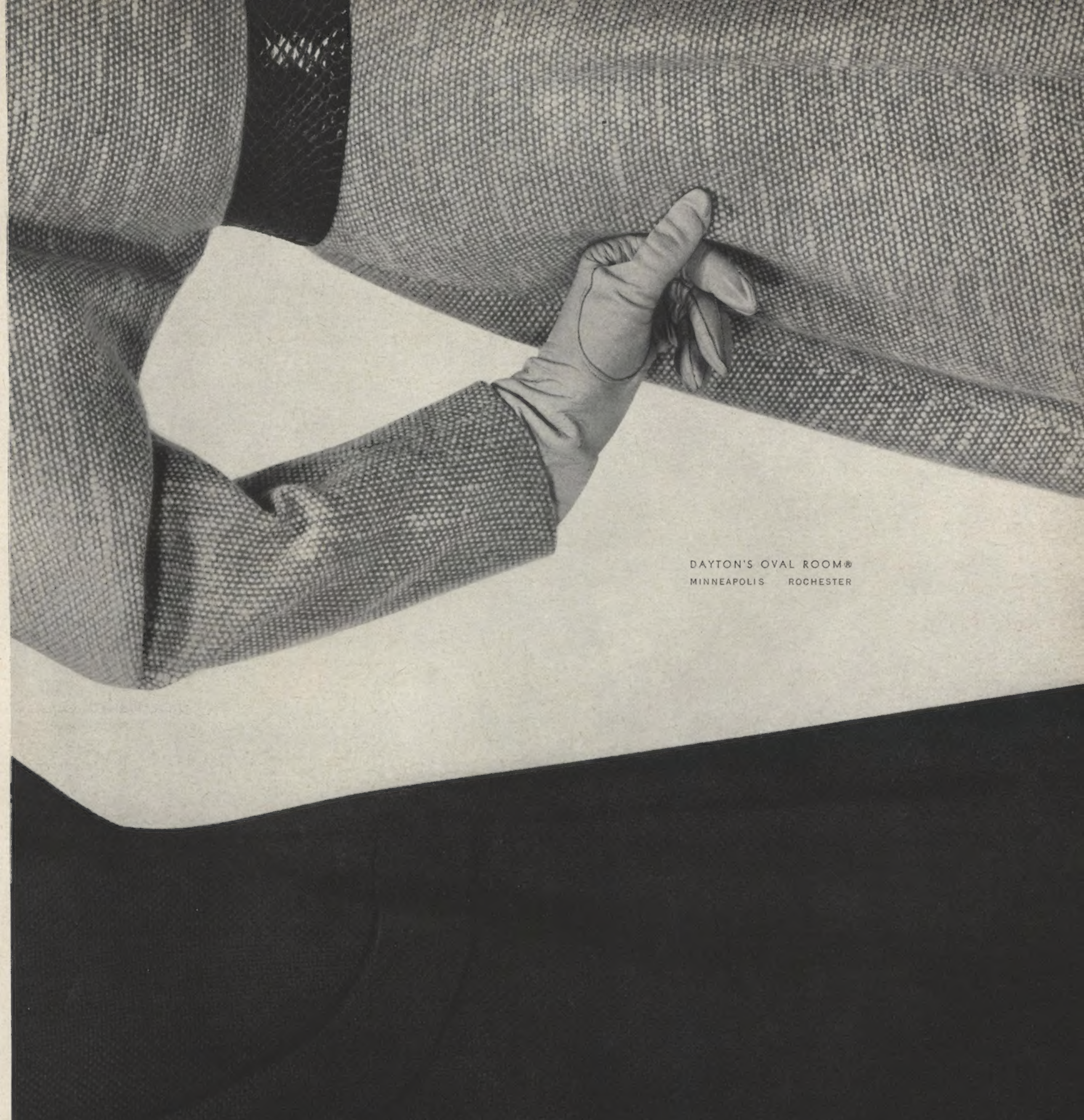
BONWIT TELLER

precisely drawn up in a marvelous Bonwit suit. Monte Sano and Pruzan design to the summit of spring fashion in imported checked wool. Double-breasted jacket ease, wide belt, lean lissome skirt. Red-white or navy-white. Misses' sizes, 245.00 Suit Salon Shown with our imported straw cartwheel.

New York White Plains Chicago Cleveland Boston

Photo Blumenfeld
Hats Mr. John

SEYMOUR FOX



DAYTON'S OVAL ROOM®
MINNEAPOLIS ROCHESTER



Your own good taste
will inevitably lead you
to

Larry Aldrich

clothes. Herringbone silk tweed,
about $110,
designed by Marie McCarthy.
Bonwit Teller, New York;
Joseph Magnin, San Francisco;
Julius Garfinckel, Washington, D.C.

HAT, JOHN FREDERICS



A masterpiece of spring—

Monte-Sano and Pruzan's coat in French petitpoint wool. 245.00

Lord & Taylor, New York



costume in a

spring cloud–

rich signs of a smart spring—

our sheer wool fashion wrapped

in a circle of natural blue fox*

on a shoulder-snug cape

over a column-slim sheath.

Cross-woven sheer wool in taupe;

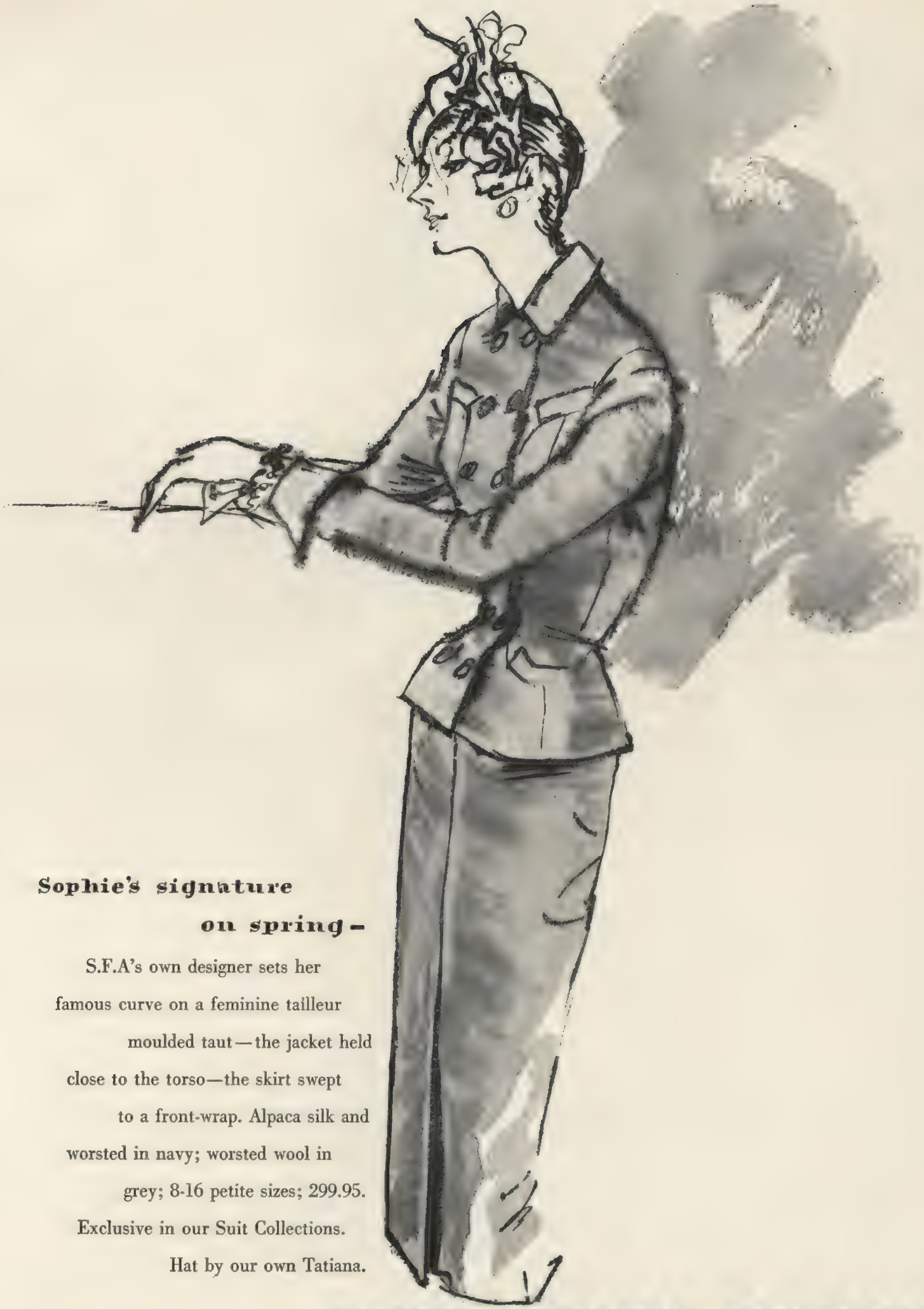
10-16 sizes; 395.00. Dress Collections.

Hat by our own Tatiana.

*country of origin Sweden

SAKS FIFTH AVENUE

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Sophie's signature

on spring–

S.F.A's own designer sets her famous curve on a feminine tailleur moulded taut—the jacket held close to the torso—the skirt swept to a front-wrap. Alpaca silk and worsted in navy; worsted wool in grey; 8-16 petite sizes; 299.95.

Exclusive in our Suit Collections.

Hat by our own Tatiana.

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BEN GERSHEL



by Robert Knox



The Nicest Thing About Spring

. . . is the prettier-than-ever look of our silk prints. Here, two by GROBÉ ORIGINALS in silhouettes to please both schools of thought. Sizes 10 to 20.

Far Left: Hip-line detailed sheath with shawl collared and braid trimmed bolero. Black with cognac, navy with pink or charcoal with pink. *(V-4)* **49.95**

Left: The free-flowing step-in dress . . . its neckline folded, its sleeves bow-tied. Navy-and-blue, black-and-yellow or gray-and-rose. *(V-5)* **45.00**

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elegance edited by
Rudolf
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Something young happens

to your skin with VIVA

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ribboned calf

The new look in leather . . . antiqued . . . and hand rubbed for the custom finish in this gracefully detailed calfskin pump. High or mid heel.

Shoes illustrated **10.95** Other styles, 7.95 to 11.95
Higher Denver West

come see the latest from

life stride

the young point of view in shoes

A Product of Brown Shoe Company

Life Stride Division, Brown Shoe Company, St. Louis.



The ladies of Cadillac families are, quite understandably, most demanding in their judgment of a motor car. And we take it, therefore, as a singular honor that they should be so overwhelming in their praise of the new 1957 Cadillac. Cadillac's graceful new lines, its magnificent new performance, its marvelous new ease of handling, and its luxurious new interiors have captured their hearts as no other motor car in Cadillac history. We think you will understand the reasons for this, once you have seen and driven the new "car of cars" for yourself. We invite you to do so at your very earliest convenience.

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

Cadillac

Gown by Lanvin-Castillo, photographed in Paris expressly for Cadillac



Now . . . luxuriate in fragrance! Press the top of the beautiful unbreakable flacon for an exactly measured spray of your cherished Dana perfume. It's a *frugal* flacon . . . makes your perfume last you months and months! Keep it in your purse, in your pocket, under your pillow . . . use it often for that sense of elation that Dana sets off like a short fuse!

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Dana

Spray Colognes



Rich in the perfume itself . . .
rich in emotional fireworks!
7 fragrances, including new
Voodoo and Lavender!

Lovely and colorful
3 oz. $3 plus tax

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. . . now in seven famous fragrances!

Dana

TABU AMBUSH 20 CARATS PLATINE EMIR VOODOO LAVENDER

PARIS · NEW YORK

the decisive name in French fabrics

LESUR

Creativeness in wool and wool blends, as featured in the collections
of the great dressmakers: mauve, in wool and "orlon";
pistache, in 100% wool; mist blue, in wool and "orlon".



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she can't see a thing but *jewels by* TRIFARI

WHIRLWIND...Necklace and Bracelet, 7.50 each;
Pin, 5.00; Earrings, 5.00 a pair.
The colors: Turquoise, Coral or White.

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The Blond Pearl . . . a fabulous custom fabric of 55% "Orlon"* acrylic fiber and 45% wool to which "Orlon" gives fluid beauty, perennial shapeliness and ethereal comfort. And, in addition, the wondrous capabilities of "Orlon" keep this superb suit light and unruffled as a bird on the wing. About $245. At I. Magnin; Lord & Taylor; L. S. Ayres; Filene's; Goldring's.

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February 1 **VOGUE** *Trade Edition*

"THE FASHIONS THAT MAKE AMERICA'S BEST NEW LOOKS"

- *New Shirt Era . . .*

  the shirt as a show-piece of a suit: one of the best new looks in American fashion. Stripes, dots, checks, toile de Jouy flowers—print shirts with new authority to put the shirt on a full-time fashion basis (shown on the cover; pages 174 to 177)

- *New Suit Looks—Town Tweed, Demi-jackets, Fur-Trimmed . . .*

  the town tweed suit in a country colour, demi-jacket suits in demi-brown colourings, clipped little jackets opening over outgoing blouses and worn with full-gathered or pleated skirts, the fur-trimmed spring suit, the belted plaid suit (pages 144 to 145; 148 to 151; 171)

- *Clinging Hats . . .*

  1957 spring news (throughout the issue)

- *Unregimented Navy . . .*

  fresh reserves of white and brass buttons on navy blue suits, coats and dresses (pages 146 and 147; 172 and 173; 180 and 181)

The three-quarter coat,
full-fledged town coat (page 147)

The fur-trimmed spring coat,
aerated "chiffon" furs on light woollens (page 170)

The inching down skirt,
longer day and evening looks (pages 152 and 153)

Evening dresses in jersey,
sleeved or unsleeved floor-length dresses (pages 154 and 155)

The cultivated sweater,
knitted blouses, jackets, plus companion-pieces in flannel and silk (pages 178 and 179)

Check look,
dresses and suits in black and white checks woven into wool and printed silks (pages 182 and 183)

1957 shoe-news-makers,
new designer silhouettes (pages 188 and 189)

AMERICAN MARVELS

the good fashion: the small price tag (pages 164 to 169)

the new ease in suits . . . the open-jacket suit . . .
the softly bloused dress . . . the full-length shirt
. . . the slender shirt coat

SUN AND COUNTRY CLOTHES FOR MEN (page 190)

FASHIONS IN LIVING: New pattern in flooring, combining vinyl, brass, and patterned ceramic tile.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, FEBRUARY 1, 1957, VOL. 129, NO. 3

Letter these "VOGUE SAYS" quotes on your window and interior display cards.

Let what "VOGUE SAYS" headline your advertisements and displays.

New Shirt Era

VOGUE SAYS: "New shirt-era in fashion—today"
VOGUE SAYS: "The shirt—one of the great American success stories"
VOGUE SAYS: "American fashion—the shirt"
VOGUE SAYS: "The shirt—as the showpiece of a suit"
VOGUE SAYS: "Easy young shirt—ageless young elegance"
VOGUE SAYS: "The shirt—have it in variety"
VOGUE SAYS: "Easy young shirts—in fresh prints"
VOGUE SAYS: "The easy young shirt—all hours of dressing"
VOGUE SAYS: "Silk shirt, striped—and hatted"
VOGUE SAYS: "Silk shirt elegance—applied to shorts"
VOGUE SAYS: "New shirt-era specifications—soft lines"

New Suit Looks

VOGUE SAYS: "The town tweed suit—in a country colour"
VOGUE SAYS: "City-country colours—pale blues, pink, melon"
VOGUE SAYS: "City-country colours—all the mauves"
VOGUE SAYS: "Pale blue—new town shade"
VOGUE SAYS: "Easy suit look—semi-fitted, super-fashionable"
VOGUE SAYS: "Jacket-look—makes a point of brass buttons"
VOGUE SAYS: "Demi-brown colours—this spring's news"
VOGUE SAYS: "This spring's news—a bright brown suit"
VOGUE SAYS: "Demi-browns—city-spring colour news"
VOGUE SAYS: "Colour news—definite bright, light browns"
VOGUE SAYS: "Demi-jacket suits—this spring's news"
VOGUE SAYS: "Clipped little jackets—over white blouses"
VOGUE SAYS: "Demi-jackets—over outgoing blouses"
VOGUE SAYS: "The spring suit—fur-trimmed"
VOGUE SAYS: "Chiffon furs—on light woollens"
VOGUE SAYS: "Fashion surprise—fur-trimmed spring suit"
VOGUE SAYS: "Chiffon furs—into spring"
VOGUE SAYS: "Travel news—furred tweed"
VOGUE SAYS: "Air-weight fur collar—soft as a chiffon scarf"
VOGUE SAYS: "Travel news—belted plaid"
VOGUE SAYS: "Plaid wool suit—belted jacket"

Side-tilted clinging Hats

VOGUE SAYS: "Side-tilted clinging hats—this spring's news"
VOGUE SAYS: "The hat—handled softly"
VOGUE SAYS: "Cloche—clearing the neck"

Unregimented Navy

VOGUE SAYS: "Unregimented navy—with fresh reserves of white"
VOGUE SAYS: "Navy blue with white—in new, exciting ways"
VOGUE SAYS: "Navy blue—with its indispensable white"
VOGUE SAYS: "Navy blue—celebrated American tradition"
VOGUE SAYS: "New blue alloys—brass buttons"
VOGUE SAYS: "New colour formula—two blues, plus white"
VOGUE SAYS: "Fresh marine flavour to fashion—navy blue, salt white"
VOGUE SAYS: "A new mauve make-up—with navy blue"

Other New Looks in America

The three-quarter coat . . .

VOGUE SAYS: "Full-fledged town coats—*not* full-length"
VOGUE SAYS: "Full-fledged town coats—a quarter shorter"
VOGUE SAYS: "Three-quarter coat—good in town"
VOGUE SAYS: "Three-quarter coat—leisurely smartness"
VOGUE SAYS: "Three-quarter coat—with long pale gloves"

The fur-trimmed spring coat . . .

VOGUE SAYS: "The spring coat—fur-trimmed"
VOGUE SAYS: "Chiffon furs, into spring—fashion surprise"
VOGUE SAYS: "Tweed—lynx-powered"

The inching-down skirt . . .

VOGUE SAYS: "This spring's news—the inching-down skirt"
VOGUE SAYS: "The inching-down skirt—two inches or so"
VOGUE SAYS: "The inching-down skirt—growing fashion"

Evening dresses in jersey . . .

VOGUE SAYS: "New evening narrows—in jersey"
VOGUE SAYS: "Narrow jersey—with the American figure in mind"
VOGUE SAYS: "News for spring evenings—narrow jersey"
VOGUE SAYS: "Covered evening dress, spring version—silk jersey"
VOGUE SAYS: "New evening narrows—chiffon wool jersey"

The cultivated sweater . . .

VOGUE SAYS: "Sweatery pieces—free to travel, city or country"
VOGUE SAYS: "Sweatery pieces—workable fashions"
VOGUE SAYS: "The knitted jacket—a suit look"
VOGUE SAYS: "The knitted jacket—opening over a shirt"
VOGUE SAYS: "A pseudo suit—knitted cardigan, pleated skirt"

The check look . . .

VOGUE SAYS: "Key to the city—black and white checks"
VOGUE SAYS: "Evening checks—for a black and white spring"

1957 shoe-news . . .

VOGUE SAYS: "1957 news—suède ghillie"
VOGUE SAYS: "1957 news—new hooked heel"
VOGUE SAYS: "1957 news—chiffon dinner shoe"
VOGUE SAYS: "Tied walking shoe—flat-heeled"
VOGUE SAYS: "Opera pump—peaked heel"

American Marvels

VOGUE SAYS: "Good fashion—available to any woman"
VOGUE SAYS: "Dress—that's really a full-length shirt"
VOGUE SAYS: "American marvel—the easy suit look"
VOGUE SAYS: "American marvel—the shirt-coat"

Sun and Country Clothes for Men

VOGUE SAYS: "Indian silk blazer—handwoven"
VOGUE SAYS: "Swimming trunks—regimental stripes"
VOGUE SAYS: "Sailing shirt—bright blend of wool and cotton"

Fashions in Living

VOGUE SAYS: "Composition flooring—with the elegance of parquet"
VOGUE SAYS: "News—movable inlaid flooring"

Vogue's copy ideas and philosophy

for these fashion ideas can be used to present merchandise from your own stocks in newspaper advertisements and display

Release date: January 31

QUOTE VOGUE AND SELL FASHION

THE FASHION TEMPO U.S.A.

...is stately elegance, protocol-perfect,
black silk ottoman and black sheer wool.
Little jutting jacket over slender sheath.
by Roxane for
SAMUEL WINSTON



WOODWARD & LOTHROP

IN THE CITY OF WASHINGTON



"Americana 57"..... *Gunther Jaeckel, New York • Hutzler Bros., Baltimore • Davison-Paxon, Atlanta • Neusteters, Denver Ruth McCulloch, Evanston & Winnetka • Stewart Dry Goods, Louisville • Smartwear-Emma Lange, Milwaukee Jenny, Cincinnati • Miller's, Knoxville • Miller Bros., Chattanooga • Young-Quinlan, Minneapolis*

I. MAGNIN & CO.



HAT BY MR. JOHN

We like this new rounded

slenderness . . . a jacketed dress

by Nettie Rosenstein of thin

wool, its skirt rounded by

tucks . . . exclusive with I. Magnin

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PASADENA • SANTA BARBARA • LA JOLLA



Adele

Five o'clock charm,
gay Spring flowers
printed on silk surah.
Black or navy,
sizes 10 to 18.
110.00

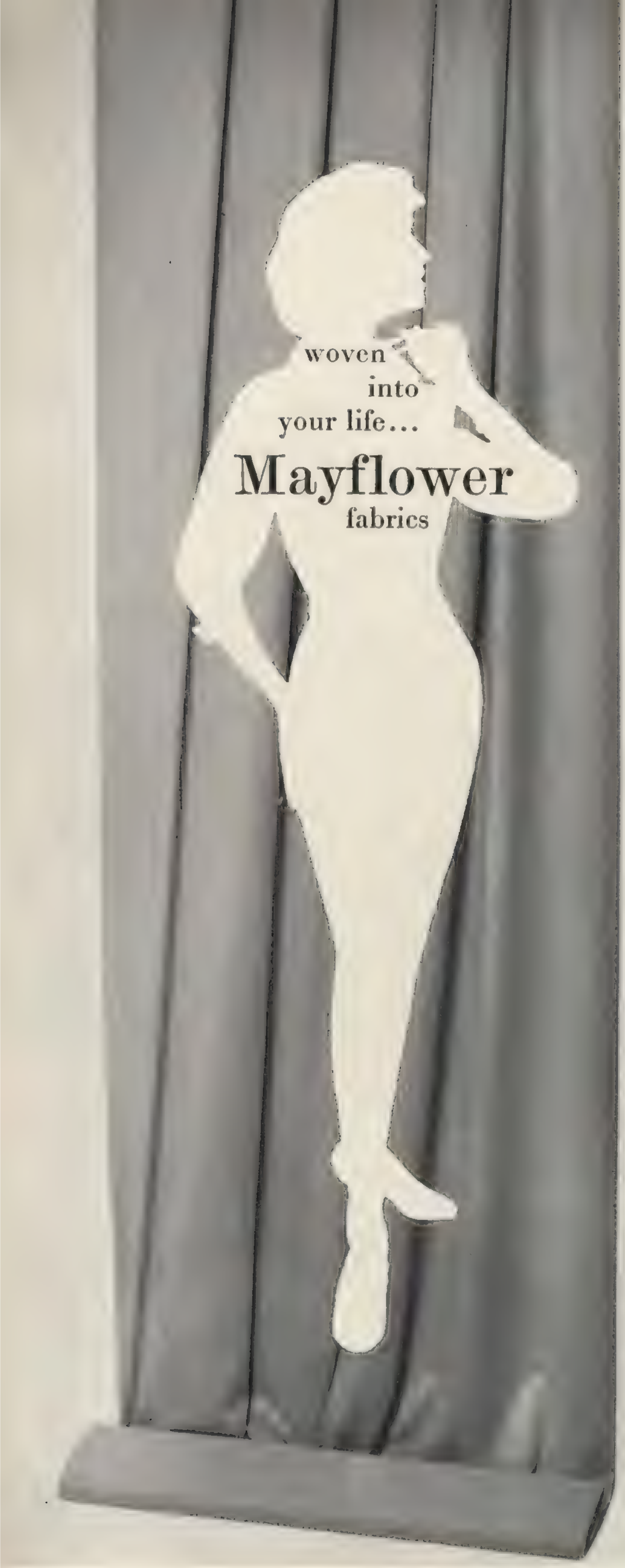
B. ALTMAN & CO. Third Floor Fashions

Simpson



Adele Simpson's
demi-jacket costume,
Italian pure silk,
"touched" with satin.
Black or navy,
sizes 8 to 16.

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in the very mood of Spring itself! The skirt in
Mayflower's finest worsted flannel
is pastel striped. The pure silk shirt is
dyed-to-match the stripes of the skirt exactly.
The Evan-Picone skirt . . . about twenty-five dollars.
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Imported Brussels lace—adding beauty to a sleek, sleeveless dress and jacket of sheer worsted, yarn-dyed grey or sapphire blue. Sizes 8-16 $145.

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Hat by Mr. John



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Breathtaking new pastel shades in TEXOLITE paints give an exciting new dimension to home decorating —complement your dress . . . reflect your true personality . . . express your own good taste.

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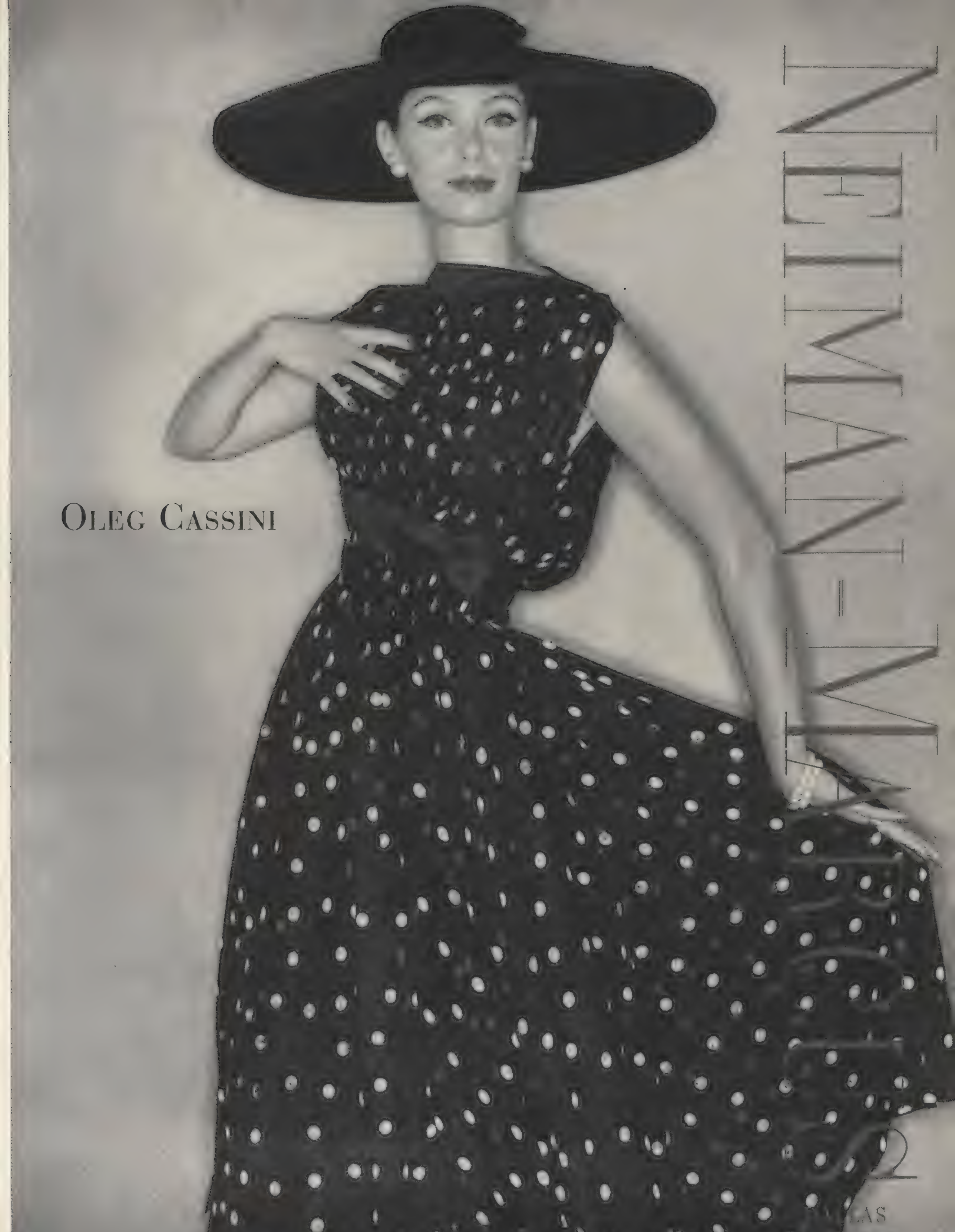
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Your natural setting—Bardley hand-tailored clothes that adapt themselves to any landscape, town or country. The suit in blue, spice or rose wool, $59.95.* The coat, plaided in green or red wool, $69.95.* Both come in sizes 10 to 18. Finger & Rabiner Inc., Dept. V2, 512 Seventh Ave., N.Y.

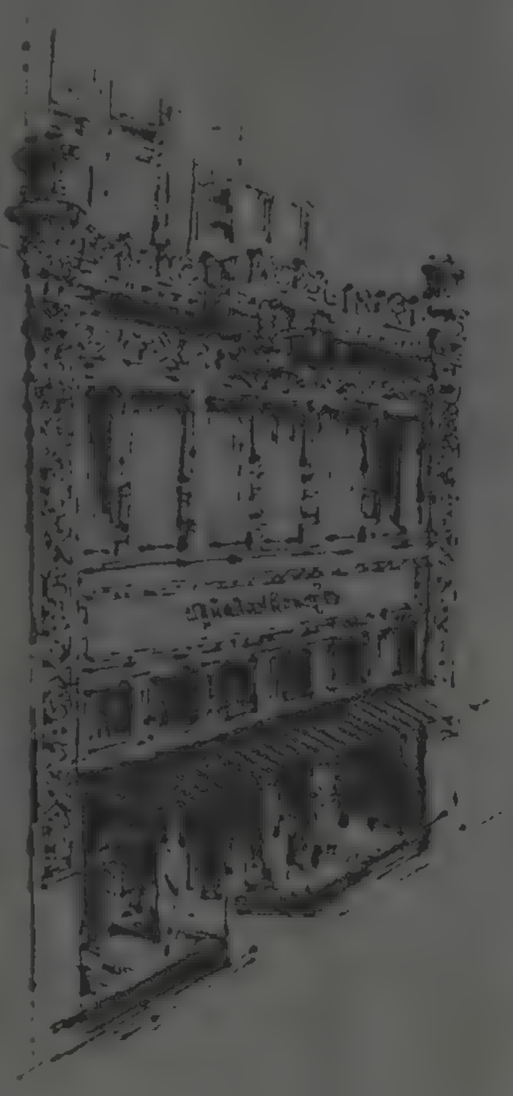
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*Slightly higher in the west.


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He is a connoisseur, a craftsman, an artist, a man to trust. He has his life and his fortune in his business—and his heart. Like a jeweller, he deals in valuables, knows the techniques of bringing out their full beauty. He knows how to judge quality—without a jeweller's loupe but with trained eyes, sensitive fingers.

Chances are his technical training started early, under a fur-specialist father or grandfather who saw to it he learned from the ground up. There are no short cuts to knowing your way around the fur world. It takes time, patience, aptitude, an eye that can differentiate between subtle nuances of colour in skins that look, as pearls do, "all the same" to the untutored.

The good furrier is intensely modern-minded, alert to improvements in workroom methods, in furs themselves. He is quick, therefore, to appreciate the best of the new, to recognize the new worth of the noblest fur, mink, in its noblest versions—Emba* natural mutation mink.

At the great Emba auctions he sees the bundles of mutation mink in terms of their happy destinies—this a stole, that a jacket, another a coat. He appreciates the silky texture, the rich depth of underfur; sees beauty in the grutzen — the stripe along the back of the pelt — and responds, as to melody, to the lovely play of lights and darks in the wonderful natural colours of all of the Emba mink.

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If your choice among the Emba Great Eight falls on much-loved CERULEAN* brand, you can be confident that you have picked the world's finest natural blue mutation mink.

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CERULEAN brand, Emba* natural blue mutation mink

The world's leading couturiers use Emba* exclusively for their important mutation mink garments. The world's discriminating fashionables select Emba brands for their natural beauty. For your choice, find the Emba brand which best complements your colouring. Ask your furrier to show you the Emba woven label; be sure your receipt reads Emba natural mutation mink. When you choose an Emba brand, it is your assurance that you have North American mink—acknowledged the finest in the world.

Virginia Thoren

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Delicate-looking but not fragile/AVISCO rayon is the reason

Pastel prettiness is the fashion, as you see in this MINX MODES sheath and embroidered jacket. Worry about wear and care are *out* of fashion now that modern Avisco rayon fibers are here. They give the clear, true colors; the wiltless, fastidious, linen-like texture; the cool comfort to this Burlington rayon and cotton fabric. The Avisco Integrity Tag assures the quality and the dry-cleanability. Oleander pink, Antilles blue, Papaya yellow over white. 7 to 17, about $30.



MINX MODES jacketed sheath with the Avisco Integrity Tag at Milgrims, New York, White Plains, Cleveland, Columbus, Detroit; Harzfeld's, Kansas City; Davison-Paxon Co., Atlanta; Famous Barr Co., St. Louis

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Mere moments with Alberto VO5 and that "So-Alive-Look" is begun. Lustre is richer, more lavish with highlights. You find new curl vivacity, new youth for your hair. Which sounds like the end of this story? It isn't. Alberto VO5 is the lanolin-rich wonder formula so many hairdressers use for conditioning treatments . . . the great *beauty builder*. Alberto VO5 restores natural sheen to dull hair . . . nourishes dry hair . . . makes hair easy to manage, even after shampoos. Use Alberto VO5 for quick, daily coiffure control, and watch beauty bloom! Wherever they "sell beauty", they now sell Alberto VO5.

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The easy grace of acetate jersanese

CELANESE ACETATE in Jersanese — the softest thing you can wear. Do you know how easily it moves? How gracefully it falls? And do you know that this brilliant new print will travel across the country, pack and unpack and travel on — with scarcely a wrinkle? Looks like just about the nicest idea from here to summer, doesn't it?

DRESS BY MOUNTAIN HOME. Acetate Jersanese dress with wool bouclé jacket. Blue, red, or beige print on white. Sizes 10 to 20, also custom sizes. About $70 at Chas. A. Stevens, Chicago; Bullock's, Los Angeles; I. Magnin, San Francisco; Burdine's, Miami; Blum's, Philadelphia; Hutzler's, Baltimore. For more stores see page 212.

Celanese Corporation of America, New York 16.

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THE LA VIGNA VIEWPOINT is shared by all who know that fashion is divided into three parts: one third superb luxury fabrics, one third fine hand-tailoring, the determining third La Vigna's own beautiful style authority. Here expressed in a significant spring wrapcoat of white (colors, too) 100% pure Connoisseur Cashmere luxury-loomed by EMIGER. At finer stores or write LA VIGNA, 512 Seventh Avenue, New York 18.



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dyed the **Chem-nyle*** way, they're glowing-rich . . . completely fast to washing

IT'S A NEW WORLD FOR BLOUSES! For here's georgette . . . delicate, sheer, deliciously fragile. But . . . with a difference: this georgette *wears*. It won't snag. It won't pull at the seams. It won't rumple or go limp. It's wearable, washable, far more wonderful . . . because this georgette's made of *nylon!*

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You'll love the way it performs at active sports or on the sidelines. You'll find it travels de luxe at a most unassuming price! It's the dress you order once and at least once more in a second color or in stripes. Crisply tailored in denim-chambray with action back, chrome snaps and stirrup buckle. Have it in cadet blue, pink or turquoise. Also in stripes: blue with white; beige with white; or yellow with white. In sizes for every woman, 10-20; 12½-22½; 40-44, **10.95**

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Colebrook Cashmeres, 1407 Broadway, N. Y.

Matching Skirt—Rosen De Mille

swansdown

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Woman in Town — Left: Back-interest coat in wool Cordeen. About $90. Above left: Suit with tweed jacket, bloused and belted in back, over slim worsted skirt. About $70. Above: Molded suit of silk and worsted, buttoned to collar. About $70. Sizes 8 to 18. At fine stores throughout the country, or write to Swansdown, 500 Seventh Avenue, New York 18, N. Y.

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Beautiful blend of

rayon, cotton and

silk. Black, navy,

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and custom sizes for

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Gold and natural, taupe

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do you look at the fine print?

The print in a fabric can be fascinating! For example, by a unique Cranston printing process, the transparency of this sheer cotton lawn has been eliminated. Cranston craftsmanship and artistry have given it body and opaqueness, added richness and beauty. And, thanks to Cranston's exclusive Dri-Smooth finish, this fabric dries quickly, needs little or no ironing . . . two virtues so dear to busy mothers. Next time you buy cotton fashions, be sure they've been printed and finished by Cranston.

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Dress by Tiny Town in Condotti Fabric. Yellow or orchid on white, 3-6x. About $6. At Bloomingdale's, N. Y.

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Dress by Frank Starr
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a magnificent new permanent wave . . . now at your beauty salon

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"LA JEUNESSE"
Glamorous new style,
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origin, international in appeal!
We predict its success particularly
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MASTERPIECE WAVE by RAYETTE,
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"SANS SOUCI" . . . and insouciant the feeling it gives a woman to wear a style so smoothly fashioned, so perfectly waved! MASTERPIECE WAVE by RAYETTE is the foundation because of its soft, shining curls and its superb style-ability. Result . . . the look of knowing smartness, the look that can only be achieved by the professionally trained hairdresser.

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"CELEBRITY"
Perfect complement
to the new "bloused" look
in the 1957 Spring
Couturier collections,
"Celebrity" replaces the bouffant
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designer began with MASTERPIECE
WAVE by RAYETTE . . . because
of its lustrous beauty,
superb style-
ability! Utter
perfection in hair
quality from the
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"CAPRICE" . . . Simple, short coiffure, inspired by the new daytime look of Balenciaga and Chanel. Foundation for Caprice is personalized MASTERPIECE WAVE by RAYETTE. Exquisite lustre, peerless hair condition and ability to maintain professional styling make it so easy to care for between salon visits.



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Brilliant blue or cinnamon. Sizes 10 to 16. 135.





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MIEHLMANN



Brimmed coiffure for brimmed hats

Short, fluffed, youthful—coiffure that springs loosely from a low side-part, and is designed to show softly under one of the new deep, brimmed hats. Thick, full bangs curve across the forehead; the sides and back, cut to follow the hat-line, are deeply waved. Frederic Jones Salon.

Cashmora by Elliot

Notice how often the sweater beauty you single out in fashion circles — turns out to be an Elliot? Typical is Cashmora, Elliot's *prideful* blend of 70% lambswool and 30% angora, accomplishing *the look and touch of cashmere* — and contains no cashmere at all. And like all Elliot sweaters, it's full fashioned, hand-detailed, Mitin-moth-proofed. White, pink, light blue, platinum, heather grey, black. Sizes 34 to 40. About $13. At the stores below, or for store in your vicinity, write Elliot Knitwear, Inc., 105 Madison Ave., N. Y. 16. Available in Canada from Elliot Knitwear (Canada) Ltd., Toronto 1, Ont.

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For nearest store and free 1957 booklet "Olga tells you how to beautify your figure" write to Olga, Dept. V27, 2202 Beverly, Los Angeles 57.

"GIVE A LITTLE COUGH"

By Sophie Kerr

I do not believe that any normal adult goes into a hospital for serious surgery without intense mental and physical upheaval. This can be devastating to morale, and for that reason as well as for health's urgency it is best to waste no time in getting it over. But the last time surgery was necessary for me there were household reasons which made immediacy extremely difficult, and my surgeon said I might wait a little. Since he knows how badly I take general anaesthetic he added: "I think this time you'd better have a Local." I agreed because I have full trust in his skill, his common sense, and his humanity. But I have very little personal courage, I am not brave about bearing pain or long emotional strain either, and I have an abominably active imagination which at once began to work overtime on how I would behave under surgery when I was fully aware of what was being done to me.

To stimulate this imagination during the three weeks of delay a devil of comic tragedy popped up in the shape of Bryant's "Thanatopsis" which I had learned by heart when I was an Eighth Grader. Stray lines of this dreary, pompous poem banged about in my tense brain, and on the day when I set out for the hospital, the rhythm of "when thy summons comes to join the innumerable caravan" mingled with packing the negligée, slippers, woollen scarf, and nightgown; and "to thine eternal resting place" shared my obvious need of a new toothbrush. I collected writing paper, stamps, post cards, address book, pen, pencils, bedside clock, an extra pair of reading glasses, a small portable radio, and a checkbook prepared to have its balance seriously jarred while I was practically chanting bits about that "chamber in the silent halls of death."

When my bag was ready I put on my hat and coat, loaded directions and cautions onto the cook, who couldn't have paid less attention; gave my amiable black cat a pat; and went out and caught a taxi. I had asked no one to go with me for I had reached that state of nerves when any kindly solicitude would have sent me into hysterics. It is always best to do the things one dreads alone.

At the hospital the entrance routine was as usual. The receiving sister asked her formal questions. I signed the usual documents, including a check for an estimated first week's expense. The sister was bleakly indifferent and a little fussy, and I reflected, as I have reflected before, that what every hospital needs is a warm, friendly, *concerned* (but not too concerned) person to meet arriving patients.

The young girl who hurried me up to my room was as detached as the receiving sister. She said: "Here's yours," and darted away. The high bed, the dresser, the wobbly screen, the two chairs, the inadequate bedside stand, the bare little bath, there they were again, exactly like thousands of hospital rooms in thousands of other hospitals, making plain functional cubicles. So this was it, Mr. Bryant—my "chamber in the silent halls," indeed. With the Local now so near I couldn't have been more sorry for myself.

It was the middle of the afternoon and my special nurse would not be on until eight the next morning, so I had sixteen hours more of jitters to be got through. I opened the window, hung hat and coat in one side of the two-part closet, and rang the bell. After a long wait, a young, plump frowning sister appeared and looked at me as if I were a nuisance to her well-organized duties. "What is it?" she snapped. "What's the matter?"

I explained that I had just entered, told my surgeon's name, asked to have my bed arranged and towels supplied in the bath.

"Towels are in the closet. Why didn't you look there?"

"It never occurred to me that you kept towels hidden in the closet." I said and felt rather better for having answered her snap with another.

Sister yanked open the closed half of the closet, yanked out some towels, threw them on a chair. "I'll send somebody," she

(Continued on page 106)

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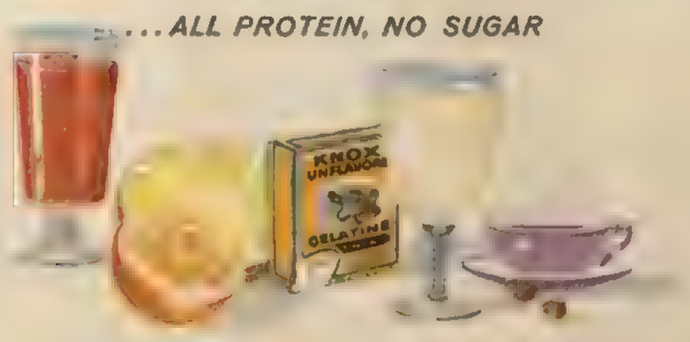


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Luxite
KAYSER

"GIVE A LITTLE COUGH"

(Continued from page 78)

said nastily and stalked out. Another long wait and in ran a flustered young student nurse who rushed the towels into place, disposed of the bed's day-cover, and brought a Thermos of ice water. She looked shaken and she said not a word. Sister must have been very sharp.

Alone again with Mr. Bryant's dolefulness and my awful dubiety of the Local, I unpacked my small belongings, put on my nightgown, and got into the bed. I had brought two books, one French, one Spanish, because reading in a foreign tongue distracts my mind more thoroughly than reading in English—it's the subjunctives and the second-person-singular verbs that do it.

But now it seemed my presence was known. In came a nurse who stabbed me for blood specimens. In came another who took my temperature, pulse, blood pressure, and case history. In came one of the young Doctors-in-Training who also wanted my case history. He was followed by another young Doctor-in-Waiting on the same errand. Though it is always pleasing to talk of one's self, repetition can become dull. I noted that each of my visitors looked surprised and a bit doubtful when I said Local.

The afternoon had worn away and it was time for a thin supper. While I picked at it, my surgeon appeared with a quick reassuring word. The Local, he told me would be easier for him and easier for me. Well—easier for him I hoped. As I said before, I have a superactive imagination.

My supper tray was taken away and there arrived a nurse who "prepped" me (her word) for the morning. She had a kind voice and kind hands but her brows rose at the word Local. "You are? *Really?*" Her tone made me creep.

My last visitor was the floor nurse with a sleeping pill which was not powerful enough to banish bad dreams. I woke depressed; in fact, sunk to the depths. No breakfast, of course, not even coffee. But my own nurse had come. She was capable, calm, and always buoyant, but as she helped me into the hospital gown, I asked about the Local and a faint evasion caught her. "Oh. Local! Oh, you'll be all right. There's nothing to it—you'll be all right." I concentrated on not betraying my craven fears.

At half-past eight the surgeon gave me a brief look-in. "We'll go very slowly," he promised. "It'll be easier for both of us." This reiteration of making things easier seemed ominous.

My nurse put a shot of sedative into my left arm. She is one of the expert few who uses a needle without pain to the needled, heaven bless her. Instantly two little nurses unseen by me before pushed aside the screen and rolled a stretcher table beside my bed, and I slithered onto it. We paraded down the hall, and into the elevator; we soared up to the operating room and stopped under the great white top-light. Lengths of soft firm bandage were adjusted to hold my body steady, I was bade turn my head to the left, a soft damp towel was laid over my eyes. My surgeon was there and so was the head of the operating room, a most genial man whose blitheness I did not enjoy.

Someone at my left put fingers on my pulse. Then came the voice of the surgeon, clear and impersonal: "You will feel no pain after the first needle. I am going to put it in now."

A swift light stab followed the words and from my state of suspense I dissolved, almost disappeared into another entity, dulled and helpless, alien to reality. I felt more needles but there was no pain. I waited, waited, waited. The knife would be next.

Voices sounded above and around me but I did not get the words, I did not even try to understand, I was focused on immobility. Then the surgeon's voice came through to me: "Are you all right?"

I said: "I think I'm going to faint."

"Give a little cough," he directed. I coughed and came to and then I felt the knife enter my flesh but it did not hurt and it was not agitating. I could feel the surgeon working but it did not seem to concern me. There was an interval of time while this went on; I do not know, even now, how long this time was, or how short. I know that he asked again: "Are you all right?"

Again I said: "I think I'm going to faint." And again he told me to cough and when I did so, I was—vaguely—more alive.

Now I had a real sensation. My mouth had become dry and

(Continued on page 114D)

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Rochester—Casual Shop
St. Paul—Schuneman's
Virginia—Quality Shop

MISSISSIPPI
Jackson—R. E. Kennington
Vicksburg—Adele's House of Fashion

MISSOURI
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Columbia—Suzanne's
Joplin—Chernault's
Kansas City—Chasnoff's
St. Joseph—Townsend and Wall
Sedalia—Ellis Store
Springfield—Heer's

MONTANA
Billings—Hart-Albin

NEBRASKA
Omaha—Thomas Kilpatrick
Sidney—Fine's

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Newark—Kresge Newark
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Perth Amboy—Shirley Spiegel
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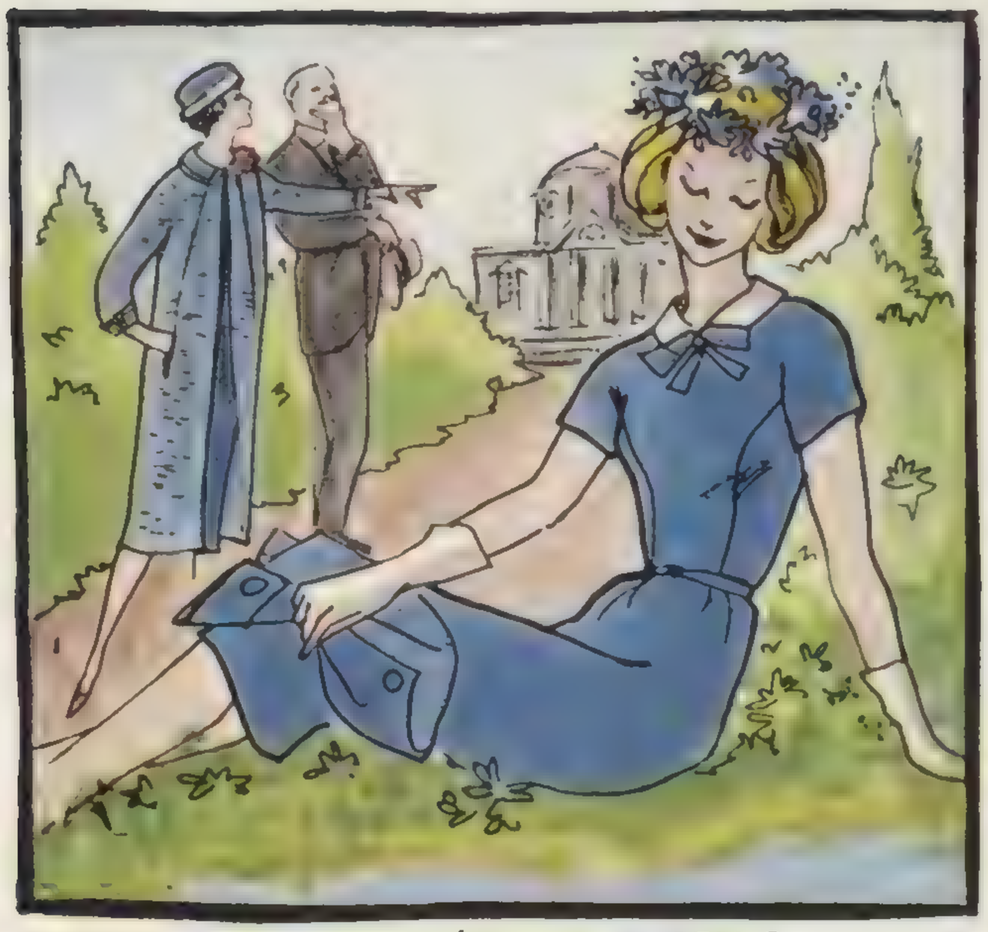
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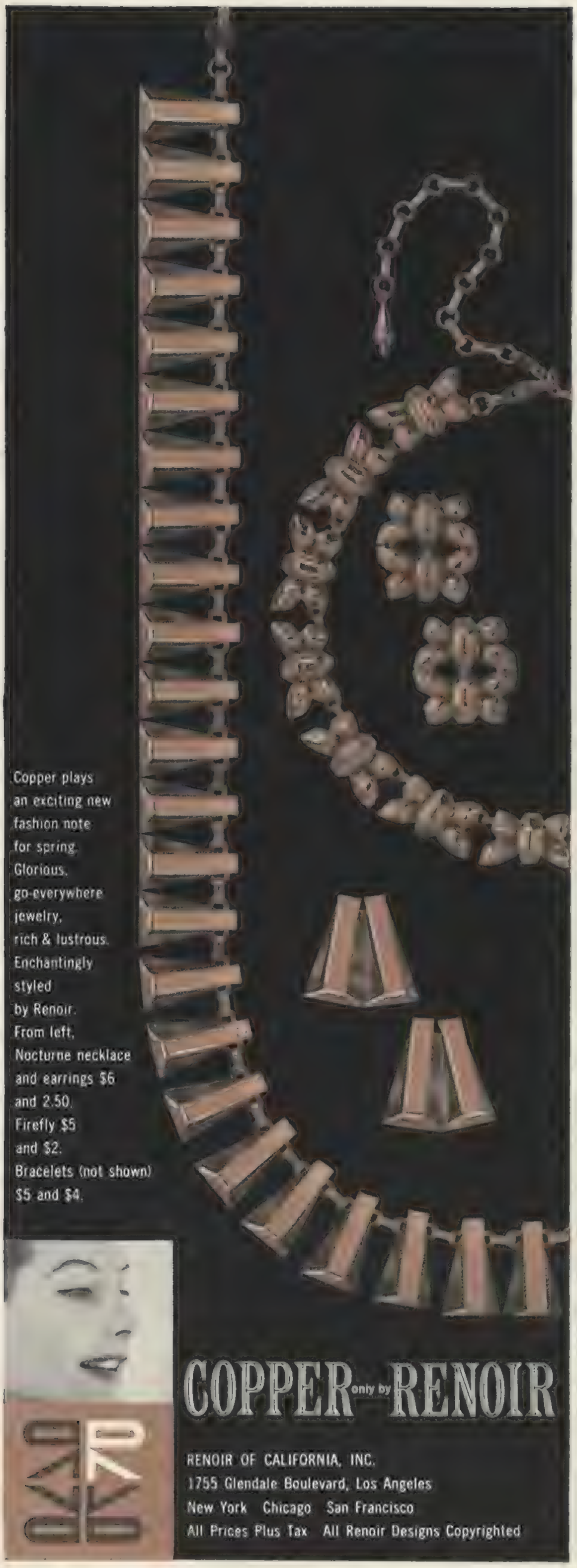
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"GIVE A LITTLE COUGH"

(Continued from page 106)

choking and I asked if I might have some cracked ice. When it was given me, as it was almost instantly, it was delightful.

Without any right time sense, I seemed to have been there forever. At last I believed I could feel stitches being put in. But I was not sure. I was sure of nothing.

Then there was a swift stirring about me. The towel was lifted from my eyes, the body bindings loosed, but the great white light above was blinding and the only thing I consciously wished for was to avoid its cruel glare. I recall nothing of the trip down in the elevator, or the change into my bed. My head dropped back on the pillow and I fell into a deep, relieving natural sleep.

When I woke an hour or more later I was a different person. I was *all right*. There was none of the aftermath of a general anaesthetic, none of that nausea, no revolting general malaise, no retching, no foul taste that seems to begin on the tongue and go backward and down, tainting one's whole body. Actually, truly, I felt almost *well*. Oh, there were heavy bandages and some pain and stiffness beneath them, but that was all. Nothing to notice much, nothing to be dreaded. It was miraculous how very good I felt, how restored, how, truly energetic. I sat up and exchanged a few wry quips with my nurse, more quip on her side, more wry on mine, but still very cheering. I turned on the radio and a gaudy blare of rock and roll sounded to me like a hallelujah chorus. I listened to the yak and bray of a news commentator I loathe as to a darling old friend. And I said at last: "Listen. I'm *hungry*."

So less than two hours after I'd come down from the operating room I was eating broth and toast and ice cream and tea, and it all tasted fine.

The snappy sister of yesterday came in and smiled at me and asked me how I felt, amiably, sympathetically. I beamed at her. How awfully nice she was!

And then I realized that something was missing, something certainly was missing, something dreary, dark, sinister, something that had shadowed me and weighed on me, pushing me down inexorably. Of course. It was "Thanatopsis."



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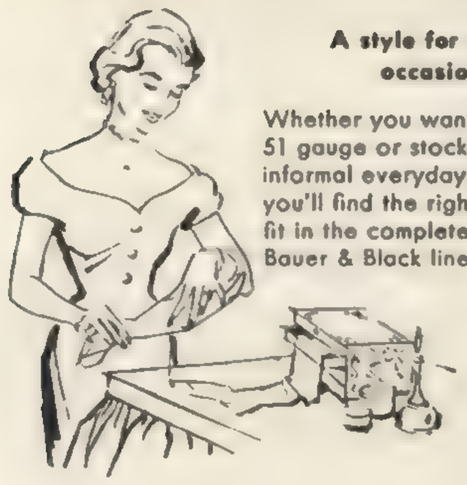
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1. Outline a plan for an Americana issue. Give ideas for four possible features or fashion presentations.

2. What is your idea of a good VOGUE fashion model? Explain the qualifications and give five or six specific examples. The models you choose do not have to be well-known; or you may use a star of stage or screen.

3. Write profiles of three young people whom you consider promising in the fields of art or writing. Their work must have been published, or shown professionally.

4. Outline a plan for a "Fashions in Living" feature and write an article that might be used in this section.

5. Do you ever make your own clothes? If so, have you ever used or do you now use Vogue Patterns? What are your reasons for choosing or not choosing them? Discuss your reasons for making the clothes you have made and the proportion of your wardrobe you make yourself.

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KEY TO SHOES ON PAGES 188-189

1. The suède ghillie, at Lord & Taylor.
2. Kidskin opera pump, at Lord & Taylor.
3. Black and white flat, at Miss Bergdorf of Bergdorf Goodman.
4. Laced Oxford of Allied kidskin, at I. Miller.
5. Hooked-heel shoe, at Jack Schaefer.
6. Satin sandal, at Bonwit Teller.
7. Chiffon dinner shoe, at Delman.
8. Latticed sandal, at Bonwit Teller.
9. Flowered sandal, at I. Miller.
10. Satin-bow shoe, for Ted Saval.
11. Tied walking flat, at Saks Fifth Avenue.
12. Port-holed shoe in Donovan suède, at Lord & Taylor.
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SHOP

. . . 1957 Americana

Coiffure point: the part.
Coming back as a fixture with the fashion for shorter hair: a definite part. Here, the hair's parted, then brushed into soft, easy waves, with a bit of fullness—young and easy and nicely fitted to the new brimmed hats. By Miss Florence at Melanie & Helen, 7 E. 55th St., N. Y.





Self-sweatered skirt: to order.
For the woman who likes her separates made for each other, this shop will supply all—the tailoring, a variety of designs, and fabrics. Here, pleated skirt of Paisley rayon surah, with a white cashmere sweater collared to match. $95. Eleanor Beard, 446 Park Avenue, New York 22.

Early American shoe.
Good for chilly evenings at home, or after skiing—a boot that's a replica of the shoe worn by Navajo Indian women. It's ginger or red (your choice) calfskin, with a heavy white calfskin sole, nickel-silver buttons with Indian symbols. $6.50 ppd. Bloom's, 311 6th Ave., N.Y.





Designer's sunglasses—
these, designed by Schiaparelli, are blue and white plastic, with a blue lens. An extra bit of shade's supplied by an awning over the eyes. Also in black or brown with white. $25 with ground glass lenses, ppd. From Aitchison & Co., 655 Madison Ave., New York 21.

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Altogether in one carryall (yellow and white striped plastic): a beach umbrella, a beach towel plastic-backed to repel sand, a back rest, a sizable zippered compartment that could act as a purse. It's engineered of aluminum for easy carrying. $15. By Beezey. Lord & Taylor, 5th Ave., N. Y. 18.



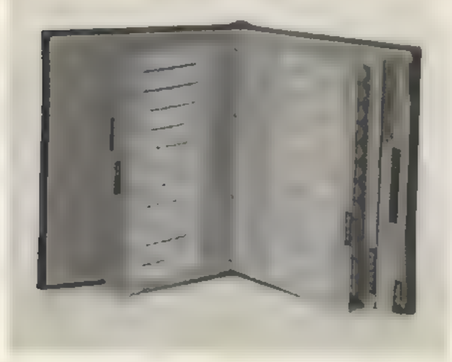
HOUND



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There's a plaited effect
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$10.95. From Barrister,
425 5th Ave., New York 17.

HOUND

. . . 1957 Americana



Coiffure addition.
One way a woman with shorter hair might vary her coiffure: order a hairpiece from this company that matches her hair's colour and texture. This one, a honey-blond curl, $25. Pieces may be ordered by mail. Joseph Fleischer, 12 West 27th St., New York 1.

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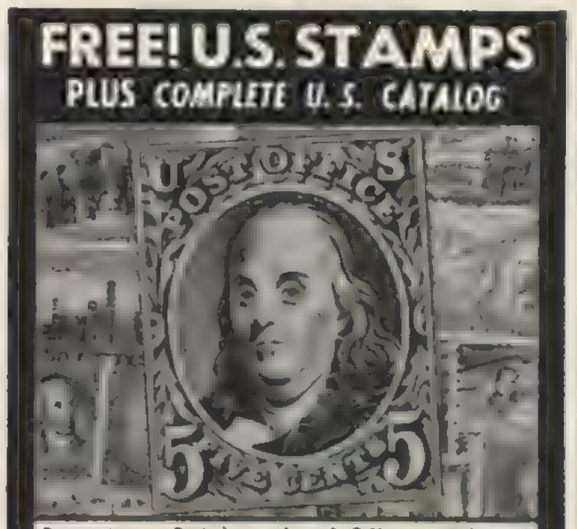
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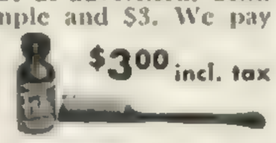


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VOGUE'S 20th AMERICANA ISSUE:
FEBRUARY 1, 1957



ROSS-ROBERT DAVIS ASSOC.

Vogue's eye view of the builders

Who has built America? The Quakers built the City of Brotherly Love; Chinese workers built half the Union Pacific Railroad; Spanish priests left a trail of missions from St. Augustine to San Francisco; New-English artisans studded the countryside with white spires, and the first elementary school in America, built by Hollanders in 1697, still stands on Staten Island. Signs of French building remain in Charleston, St. Louis, and New Orleans; all across America there are race-prints, some faint, some clearly legible, in dwellings and public buildings where the Italians, the Portuguese, the Scandinavians, and half-a-dozen other races have left marks—marks that have become American. But a visitor from Mars might think that America has barely begun; for the greatest period of construction in our history is in process (building costs this year are expected to reach forty-seven billion dollars). As it happens, the man on the tower, above, is from one of the earliest of American families. A Mohawk Indian, he is unshaken by height (the trait is hereditary among Mohawks). He is an eagle of his trade, one of the builders who impress upon the land, like the device on a talisman, something completely American and our own.

I FELL IN LOVE WITH AMERICA

BY LORD KINROSS

A famous British essayist, who has travelled the world, recently spent six months here.

With Colorado:

America's most beautiful state. "The Switzerland of America," read a notice before the dramatic village of Ouray, in the Rockies, just as another, in upper New York State, read "the Como of America." Both were grotesque understatements. No mountains that I have seen in Europe or Asia or Africa compare with the American Rockies, with the rich glow of their rose-coloured rocks; the silvery forests of aspens which climb their flanks, their leaves glittering and almost tinkling like coins, turning gold in the fall; the fragrance of the spruce trees and of the larkspur and columbine and wild herbaceous plants, which rampage across their upland pastures; the luxuriant valleys and the lakes and the clean mountain streams, dammed up by the beavers and yielding the succulent Rocky Mountain trout.

I loved the "mile-high" city of Denver, with its natural theatre carved out of the Red Rocks, with the foothills and the limitless golden plain rolling away to the East, as a back cloth. I loved the ghost mining village of Central City, with its revived honky-tonk saloons, and its Victorian theatre where *The Ballad of Baby Doe* had its world première—a ballad opera, rich with the personal dramas of the silver-mining era.

I loved Aspen, its pink crags and its broad valley, echoing with a festival of music—song, orchestra, and string quartet beneath a great circus tent, with its flaps open to miraculous mountain views. I loved the civilized people who live or spend the summer there, the ranches they live in, the lives they lead, combining sport and the arts—music and intellectual symposia, fishing for trout, and riding far into the mountains on horseback.

With open-air life in New York:

A city, like London, with too few outdoor restaurants. But there is the cafeteria in the Central Park Zoo, the sea lions disporting themselves before the lunchers like bronzes by Brancusi, and for an after-lunch visit, two chic leopards, several cages apart, labelled respectively Ken and Jinx. Then a walk down Central Park Mall, still surprised to come upon Sir Walter Scott and Robert Burns, monumental on pedestals (though less surprised than at finding a statue of Burns in the centre of a small town in northern Vermont); a dawdle under the trees to watch the chess

players, the most silent and absorbed of all New Yorkers; a whisk around the carrousel, with its baroque cavalcades of far from silent children.

Then there are walks by the East River. I fell in love with the Battery, with its row of doomed Victorian houses like those at some English seaside resort. I remember a sun bathe in May on the roof of a studio, the towers of Wall Street looming above our heads like some sky line of Babylon; then a Saturday picnic lunch, with hot hero sandwiches and cans of beer, on a deserted wharf, where an artist was painting the Brooklyn Bridge, with his back to it. I fell in love especially with the Fifty-Ninth Street Bridge, its swags of steel, between spearheads, dipping gracefully across the river, the spires of skyscrapers soaring above it, like spearheads too, and, standing sentinel, the great glass cliff of the United Nations building.

I loved to wander up from the bridge, by the edge of the lapping grey water, right up through the gardens of Gracie Square, and beyond to a footbridge which crosses to a small island and its park. Here, on a summer afternoon, I would lie back on the grass in unaccountable solitude, with the tideway dividing to either side of me, the ocean ships bearing down upon me from a misty mid-town sky line, and the roar of the traffic beneath it reduced to a murmur as of distant bees.

With university life:

Not so much that of the students, who, unlike the lackadaisical undergraduates of Oxford and Cambridge, seem forever to be working, or at least pretending to work, with books never out of their hands as they lounge on the grass of the campus, their portable radios beside them. Rather that of professors and their wives, in and around Boston and New Haven and Chapel Hill, giving civilized dinners in Georgian houses, with good pictures on the walls, and good talk around the table, and good music, with two-piano duets, afterwards.

With the women of America:

Those of the South, with their soft, slow talk, lulling the listener. Those of Texas, with their free and easy, welcoming ways, their elegance uncorrupted by opulence. But above all the ladies of the Middle and Far West, with their eagerness to talk about the faraway world of the East and of Europe.

I first fell in love with them one evening in Salt Lake City. The house where I dined was done with careful taste, in soft pinks and dove greys and off-whites, picked out with gold; family portraits blended with neo-French furniture and the fashionable ornaments of the Third Avenue Edwardian Revival. The patio, its outdoor furniture painted mauve, looked out on an all-white garden, with a fountain at the end of it, and the scent of petunias drifted around us in a transparent twilight, as we watched a mountain beyond the trees glow softly pink. The conversation at dinner was of the opening of the opera in Vienna, and the lady next to me said with a sigh, "How I love to go to Europe! I find that it makes me live better." (And she didn't mean Live Better Electrically.)

From that moment I loved all the West, its cities vying with one another, in a spirit of independence, like the Greek city states, for the perfection of their art museums and symphony orchestras. A Frenchman had remarked cynically, on crossing the Alleghenies, "Here at last is the end of the Graeco-Roman world." But is it not rather a new beginning?

With skyscrapers:

Not in the heart of New York, where they crowd in upon you, but from a decent distance—Brooklyn Heights, say, or Central Park, preferably by night. But especially the skyscrapers of Chicago, their incumbents able to breathe, with the wide expanse of America's Boul' Mich'—Michigan boulevard—and the park and the railway and the car parks and the lake, spreading beneath them to give them scale. Especially the earlier skyscrapers, with their Victorian dignity and solidity and elaboration of ornament, Venetian or Roman or Gothic, and the domes and the pinnacles, the colonnades and the ramparts, which crown them.

In Chicago, too, I loved the raw vitality of American perpetual motion—the elevated railroads, like roller coasters, roaring along above the streets, bridges leaping in all directions, carrying roads over railroads, railroads over railroads, roads over roads, railroads and roads over river and canals, and freeways like speedways encircling and spiralling around the city in a whirligig.

With the beasts of America:

Those chimpanzees in the zoo at St. Louis which may have the highest I.Q. of any of their kind in the world, giving accomplished theatrical performances before applauding crowds, and throwing fits of temperament backstage. Antelope, scampering down a canyon in Arizona, then pausing on a strategic rock to quiz the unfamiliar traveller. Palomino horses on the prairies, tossing heads and manes as though posing Hellenistic bronzes. Smart little chipmunks scurrying amid wild delphinium in the alpine pastures of the Rockies. Grey squirrels, with fur tippets for tails, preening themselves on the seats of Central Park.

But mainly I love the beasts fit to eat. The Santa Gertrudis cattle on the King Ranch in Texas, noble hybrids of the Indian and the Anglo-Saxon, with their short horns and Hereford haunches, Brahman humps, and pendulous dewlaps; their bulls, as big as elephants, attended by harems of cows on an Oriental scale. The stockyards of Chicago, their queues of beef cattle processing to the slaughter like humans to the subway, thence to be conveyed in the form of "man-size steaks" to the tables of the nearby Stock Yards Inn, with its cowhide upholstery and its Shakespearean façade. An agricultural show in Lincoln, Nebraska, with the sheep all as square and as broad and as fat as upholstered settees, the cows spotlessly groomed, and the pigs as corpulent as armchaired clubmen, barely able to drag themselves to their feet.

(Continued on page 203)



Reprinted at right, from Vogue's 1948 Americana Issue, Serge Balkin's photographs tracing the pioneer trail as it must have looked to the earliest settlers. On the next eight pages, photographs of the same land as it looks to us now.

"THE LAND THEY SAW"



East Coast: first settlement, 1585



Cumberland Gap: the way west



Mississippi River: the water hazard



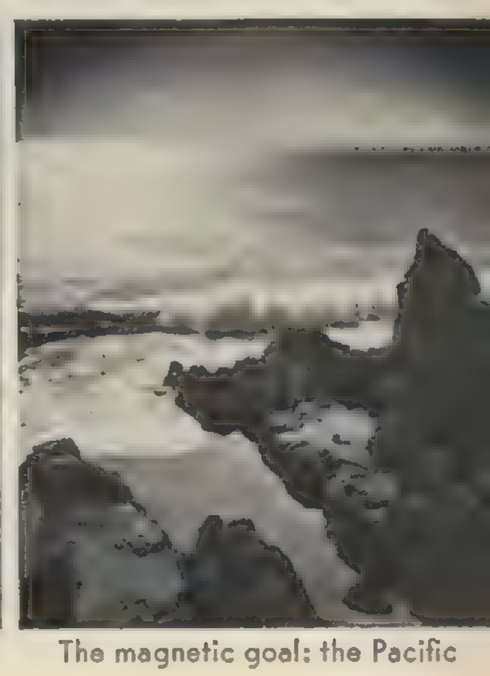
Mid-continent meeting place



The desert barrier: Arizona



The great barrier: Rocky Mountains



The magnetic goal: the Pacific

THE LAND THEY BUILT

When Sir Walter Raleigh's "lost colony" landed at Roanoke Island three hundred and seventy-two years ago, they called it Paradise. . . .

Nine years ago, a Vogue photographer, Serge Balkin, then a new American citizen, followed for Vogue the path of the pioneers from that first landing in North Carolina, across the continent to the Pacific Ocean. He photographed the face of the land as it must have looked to those first bold newcomers; the "lost, wild America" they saw. For those pictures tracing the hard and lonely way of the pioneers, Rosemary Benét chose from the poems of her husband, Stephen Vincent Benét, passages that she thought most clearly expressed the land. The poems and photographs together have become a part of the treasury of tributes to America.

Now in 1957—when new pioneers are drawn here by necessities sometimes harder even than the first settlers knew—it seems a moment to follow the first pioneers' trail again; to show in 1957 some of what has happened to the land since they first saw it—from the Carolinas across the Mississippi, through the plains and the deserts, past the Rockies to the magnetic goal, the Pacific.

On these next pages we show photographs that are, for us, symbols of The Land They Built—a record for ourselves and for those who will come after us. Perhaps in 1997, the editors of Vogue will make another record of what our land is like then. Perhaps it will be dotted with stations for spaceships; airports may seem as leisurely as carriage houses—or will they even have disappeared, when every man can put on wings and be his own aircraft? And today's super-highways may seem as romantic and quaint as shady lanes, when the new electric super-super-highroads are built, roads on which a car propels itself without benefit of driver.

Whatever there is of change in 1997 to record, we believe that something unrecordable, unphotographable will remain. That is, the illimitable, curious, divine discontent of man, which America set free, and which has made America.

THE FREEDOM PLANE

Stepping from one of the planes chartered almost daily to bring refugees from Europe to the United States, this group sets foot on American soil for the first time, at Idlewild Airport, New York.



THE LAND THEY BUILT
cont'd

EAST COAST, 1957:
A PLACE OF ASSEMBLY

**Here the citizens of a Southern town,
their centre decreed by and for them,
gather for pleasure and for
the business of their city—
three hundred and seventy-two years
after the first English colony
in the new world made its
landfall at Roanoke Island,
off the Carolina coast in 1585.**

Above: The Coliseum of the
Civic Centre in Charlotte,
North Carolina. Designed by
A. G. Odell, junior, & Associates.

EAST COAST, 1957:
A HALL FOR SCHOLARS

**An arched roof of concrete curves up
beside the Charles River
to shelter the music, the dialogue,
the debate, and the worship
of a New England university,
on the same ground where the elders
of the Massachusetts Bay Colony
awaited their first English consignment
of nails, wool, and wives in 1630.**

Right: The Kresge Auditorium
at the Massachusetts
Institute of Technology
in Cambridge, Massachusetts.
Designed by Eero Saarinen
and Associates.





THE LAND
THEY BUILT *cont'd*

PENNSYLVANIA,
THE WAY WEST:
A TOWER OF NATIVE ORE

A shaft of aluminum, tempered on
the soil on which it stands,
points skyward in a city
on the trail to the Northwest.
On this trail, from 1770 onward,
the pioneers, with their
children, their oxcarts,
and their texts on their
tongues, reached for the
half-reckoned distances
to the west.

Left: The Alcoa Building,
Pittsburgh, Pennsylvania.
Designed by Harrison &
Abramovitz, Architects.

THE MISSISSIPPI:
WINGS OVER THE WATERS

From the new St. Louis
Airport, light-struck and
sky-shaped, travellers fly over
the Mississippi, where in 1802,
American immigrants, barred
from navigation by Spanish
decree, nevertheless crossed
the river-sea in
such craft as they could muster,
over the bones of its
discoverer, Hernando de Soto.

Right: The Lambert-St. Louis
Municipal Airport,
St. Louis, Missouri.

BALKIN





THE LAND THEY BUILT *cont'd*

MID-CONTINENT MARKET PLACE

Under a single roof, conditioned against Minnesota's fierce winters and searing summers, a new shopping centre with its seventy stores now occupies a fragment of the Northwest territory once paced and mapped by the Mountain Men. These were the fabled scouts from the eastern settlements who made way for the settlers who followed from 1806 forward.

Dayton's Southdale
Shopping Centre,
Minneapolis, Minnesota.
Designed by Victor Gruen.

BALKIN

FRUITION TO THE DESERT

One of the great dams whose directed waters have brought a blossoming to a desert—a desert once as waterless and remote as those lunar-like plateaus on which Americans, in 1830, hastening their steps toward the west, pursued a flickering horizon that stretched a five months' journey ahead of them.

The Shasta Dam,
Shasta, California.
Under authority of U. S.
Bureau of Reclamation.

BEYOND THE GREAT BARRIER: A SHRINE

In the Arizona desert, high among rocks that served the Indian raiders as ambuscades, a new chapel stands. Made of materials as stern as the stones of its foundations, it rises above the last lap of the road to the Pacific—a road followed in 1840 by lonely seekers, homesick for a country they had yet to see.

Left: The Chapel of the Holy Cross at Sedona, Arizona. Designed by Anshen and Allen, Architects.

THE MAGNETIC PACIFIC: THE GOLDEN GATE

Spanning the distance from the mainland to the peninsula on which San Francisco is built, the Golden Gate Bridge now leaps the channel between our uttermost west and the tides of Asia. These were the brave desirable seas that dazzled the eyes of Kit Carson and General Frémont, when, in 1843, three hundred and thirty years after Balboa first saw the Pacific, they blundered into the Sacramento Valley and onto the heights overlooking San Francisco Bay.

Right: The Golden Gate Bridge, at San Francisco, California.

BALKIN



The fashions that make America's best new looks

Ready to name now, look for look: the best new looks in American fashion this spring. They line up this way, according to Vogue:

The town tweed suit in a country colour. Some of the best city-country colours now: pale blues (as left) with more voltage than formerly; pink, melon, all the mauves from creamy (but distinct) shades to clear rocketing near-anemone. Supporting the bubble: the number of white hats, blue shoes, around. (For shoes, see pages 188-189; the hats—stick a pin in practically any page of this issue.)

The fur-trimmed spring suit, the fur-trimmed spring coat. Floating in on the same breeze that's bringing in all the softness in fashion—aerated "chiffon" furs, such as fox. In little hoops or horseshoe collars on light (often beige) woollens.

New blue alloys: brass buttons, buttoning up navy-blue suits, coats, wool and linen dresses, even square-rigged little sweaters over thin-pleated skirts. The look's vaguely The Baths—but not nautical; these are city fresheners.

Demi-browns—special city-spring colour news. First spring in years for this look: definite bright, light browns; suits worn with creamy blouses, pale grey gloves.

Full-fledged town coats—*not* full-length. A quarter shorter but no less sleek—coats casually buttoned, beltless, open enough at the throat to be jewelled like suit jackets. One brisk example, page 147, in a new town shade of pale blue.

American demi-jackets: including waists—and shirtwaists. A suit look that's adding years to a woman's youth now—clipped little jackets opening over outgoing white blouses and worn with full-gathered or pleated skirts, or with skirts that don't make a fetish of their slimness. *Mise en* American *scène:* cities, week ends.

In a shirt era—new-era looks. Stripes, dots, checks, *toile de Jouy* flowers (see cover)—print shirts with new authority to put the shirt-and-skirt on a full-time fashion basis (every look has its hat—shirt-looks, included now).

The cultivated sweater—knitting organizing new suit looks. Compounding an open-sweater suit look: knitted jacket opening over a shirt, with a knitted (or not) skirt. Usually, one colour (if navy blue, with brass buttons), with uncompact strings of beads, chains, at the neck. Everything about this look: subject to gravity's laws. The look's lean, no matter how loose the sweater knitting, the skirt pleats.

Check look—the pattern's changing. Woven into wool, printed on silks—every kind of check from pinpoint to magnified hound's tooth; on melting little dresses, suits. Evening checks a thought for the woman who's planning a black and white spring—some of the best checks come that way.

Unregimented navy—blue with fresh reserves of white. In its own quiet way, this could be the most sensational look of a woman's life: navy blue with most of the white handled in the hat (handled softly); *and* a new mauve make-up.

The inching-down skirt. A look that's taken six months to grow into its fashion—and it's growing. In this issue: longer day and evening looks, pleasantly smoothing the path for future outgrowths: summer-night chiffons, city-day cottons.

New evening narrows in jersey. Part of the spring-evenings fashion for dresses as soft in their fit as sweaters: dresses, sleeved or unsleeved, that never could be accused of slink; dresses with the famous American figure in mind.

Town look: suits in country colours

The truly workable fashion—a city-country suit (and that kind of ableness is part of American life). The fit, no point of stress anywhere; but everywhere, great effect of slenderness. Marquise suit, British woollen tweed, about $155. Bonwit Teller; Julius Garfinckel; Montaldo's. Emme hat. White pigskin gloves: Mark Cross. Cartier jewels. Lancôme lipstick—Coccinelle. The chair by Luberto.

HORST



This spring's news: brass-buttoned suits: three-quarter coats

Suit and coat with one great thing in common in America this spring—a very uncommon life and brightness to their blues. They're worn here with clinging hats, long pale gloves. *Left:* Jacket-look that makes a point of brass buttons—one button easing a widened neck wider for pearls. A woman with this suit in her wardrobe might not particularly need another: country and travel possibilities here. By Harry Frechtel; navy-blue Forstmann worsted. About $110. Miss Bergdorf of Bergdorf Goodman; Hudson's; Famous-Barr; I. Magnin. Gloves by Superb, also Miss Bergdorf. Emme hat. Gold, diamonds: S. G. Barnett. Mauve make-up for navy blue—here, Revlon's Violet eye shadow, Lilac Champagne lipstick. Metal chair from Luberto. *Right:* Three-quarter coat with the leisurely smartness that's good in town now—worn with a navy-blue skirt (of the suit, left, maybe?). The two blues together, plus white, are a new colour formula helping to ease the restrictions on navy blue this year—without going out of town to do it. Ben Gershel coat, of Italian ribbed wool. About $160. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Emme white felt hat. David Webb massed gold and diamonds. Pond's lipstick, a pink called Dither.

HORST



This spring's news: demi-brown colours; demi-jacket suits

Strictly American products by two American designers who like the idea of open jackets. These clear the way for outgoing blouses—visible even when suit buttons are working. *Left:* From the Traina-Norell collection, one of the simplest sensations—a bright-brown suit with a slimness that could never be called crisp: the deep-ruled corduroy, silk crêpe blouse, amounts of white present, take care of that. Suit and blouse: Lord & Taylor; L. S. Ayres; Marshall Field; I. Magnin. Emme tricorne. Gold and diamond jewels from Cartier. Guerlain's Light lipstick. *Right:* This spring's brown-beige in a quartet of shades—making the point the suit makes here: less direct emphasis, more softness. Suit, by Ben Zuckerman, of Forstmann wool in a weight and weave that have a long season, spring included; blouse of silk surah. Bergdorf Goodman; Dayton's; Sakowitz. Hat by Emme, unpressed straw. Jewels: David Webb. Elizabeth Arden's Sheer Gold lipstick. Both pages: bags by Lucille, Bergdorf Goodman.

HORST







The fur-trimmed spring suit.

Here, the 1957 spring-suit look that comes closest to being a complete fashion surprise: the carry-over of an autumn fashion for chiffon furs into spring. *Left:* Beautiful way to wear a short-sleeved, bare-necked dress on a fine spring day—with a fur-edged pull-over cape. The fur here: Saga Norwegian blue fox taking a beige caste from the costume—beiges not exactly duplicated in the hat or gloves. Ben Reig suit, in British woollen. Cloche, clearing the neck too: Irene of New York. Castlecliff "pearls." All: Henri Bendel. Suit: Hutzler's; Neiman-Marcus. *Above:* Demi-jacket suit with a collar as soft as a beige chiffon scarf—of air-cooled, air-weight fur. The skirt: freely slim. Muted brown Anglo silk-and-wool tweed; Saga Norwegian blue fox. By Matlin, about $125. Rosette Pennington; Woodward & Lothrop; J. P. Allen. Lilly Daché beret. Fuchs suède gloves.

HORST



This spring's news: the inching-down skirt

Naturalized citizens here: two suits by top American designers developing the Paris ankle-length skirt at a three-thousand-mile distance. The idea here (not an *idée fixe*)—to lower the skirt length two inches or so to a new norm. And if this doesn't strike you as a soon-to-be-accepted standard (at least from noontime on), you might ask yourself this: when you turned to these pages, did you see the length first—or the news of the softer, more feminine *suit?* *Left:* Day suit, demi-jacket; longer—but not much longer skirt of the belted dress; thick white piqué seeping out over two greys mixed in silk tweed. Maurice Rentner design; at Bonwit Teller; Frost Bros. Emme cloche. Delmanette shoes. *Right:* Theatre suit in two chiffons—black chiffon wool (Forstmann), and an ivory-white silk chiffon. Some of the best new lengths in America now are achieved this way—the skirt inched down in indrawn pleats. Dress, jacket, by Harvey Berin, $125. Saks Fifth Avenue; J. P. Allen; Dayton's. Waistline glitter: Lilly Daché Boutique. Emme satin cloche. Evins shoes: I. Miller.





New
evening narrows
in jersey



News for spring evenings:
the jersey dress as narrow as this—
at its best worn by the woman who's tall
and willowy (fashion with the famously
long-limbed American figure in mind?).
Left: Spring version of the covered
long evening dress that was news
in America this winter:
white silk jersey, belted in gold kidskin
and easy to wear as a sweater.
By Irene (of Rodier silk), at Gunther Jaeckel;
Marshall Field; Bullock's-Wilshire.
Right: Spring evening dress for temperate
evenings the year around: black chiffon
wool jersey, the softly shirred bodice
cut to a minimum; the skirt draped narrowly.
This dark beauty (décolleté enough for
important evenings), by Philip Hulitar,
of Jasco worsted jersey,
at Bergdorf Goodman; Nan Duskin; Lillie Rubin.



HORST

GENERAL ALFRED M. GRUENTHER

PEOPLE ARE TALKING ABOUT...

GENERAL GRUENTHER, who has been called innumerable times the Army's "Big Brain," has now retired after thirty-eight years, taking on, besides the job of President of The American Red Cross, that of refuting rumours that he will join the Cabinet of President Eisenhower. The lighted-beacon smile in the photograph opposite flashed on when he was asked whether he would be Secretary of Defense if Secretary Charles E. Wilson decided to resign. (Just before his retirement, one of the great industries of this country offered him a $200,000 a year job, which he refused.) A small, broad-shouldered, thin man with a bony, tanned face, deeply gashed with laughter wrinkles, the General has incisive eyes that are an undimmed blue. His intensity, in fact, has a burning quality as though long ago he had turned up the flame and forgotten how to turn it down. He has the experienced talker's bank of little corny jokes to make conversation slip along, but what most talkers do not have is the General's intense curiosity. He is a question-asker, and not just the first question. He asks, listens, and then asks the questions that logically follow the answers. It is all part of his business and his business has been planning; he questions, prepares, remembers, and then organizes a bulk of facts.

As Supreme Allied Commander, Europe, for NATO it was his special task to plan and integrate the German armed force into European security. (During World War II he planned, among other matters, the North African Invasion and the 5th Army landings in Italy.) Besides the admiration for the Gruenther planning, there has been, ever since his NATO days, equal admiration for his ability in diplomacy, in subtle persuasion, in avoiding the wrong-way rub when dealing with the NATO nations. As a diplomat with a cybernetic memory, he kept feeding in facts and then treading around Europe as delicately as a cat in a fog. A persistent daily reader of many newspapers and magazines, he zipped through a quantity of military memos, gave complete concentration to whatever was at hand, always had a thorough briefing before meeting visitors. When a Vogue photographer and an editor met him at his Pentagon office just before he retired, General Gruenther asked the photographer about his career and family, then took on the editor, asking knowledgeable questions about Vogue, about the differences between mass and class circulation, and ended by asking detailed questions about the editor's Ensign son. Had the General gone on, unchecked, this caption might have been confined solely to the photographer's mother and the editor's son.

PEOPLE ARE TALKING ABOUT . . . The U.S. Navy's Sixth Fleet in the Mediterranean with atomic air power. . . . The Metropolitan Opera's delectable musical comedy, old Offenbach's Peruvian charmer, *La Perichole*, with Cyril Ritchard as a dancing Viceroy. . . . The arterial gush of books analyzing success, especially among executives in big companies, making it seem far more horrible a fate than tasty failure, the fare of non-champions.

PEOPLE ARE TALKING ABOUT . . . The cold war blowing at this time over the best pill to fight colds: Citroid or Coricidin. . . . Katharine Hepburn as another shimmering summertime spinster in the movie, *The Rainmaker*, which has fortunately been given the Stanislavsky treatment, but this time in blue jeans, making the whole thing far better and far funnier than it ever was on stage. . . . The recent TV-derived child profanity, "You dirty, ratty muscular ache," although Arnold Gesell only warns about "You dirty rat."

PEOPLE ARE TALKING ABOUT . . . *Full of Life*, a movie with some of the aspects of an adult "Our Gang" comedy but with Judy Holliday, funnier than ever, and this time with a silky new grace as a blond wife, extremely pregnant; the situation acidly aided by a pair of tomatoey Italian parents-in-law who think people should be married by a priest instead of a Las Vegas judge, and that men should work for a living, not, as their son does, write books. . . . *New Music of Alec Wilder* on the Riverside LP, which includes the mocking and subtle "Pop, What's a Passacaglia?" . . . New York's Scalamandré Museum of Textiles with its enlightening exhibits of historic materials; it is a semi-curricular project of the Scalamandré Company, which, by a cunning documentation of techniques and textiles, manages to reproduce fabrics of all periods and frequently does so for various museums. . . . The sturdy, but startling effect of a buffet-supper table with its centre decoration a huge, shiny-crusted oval pillow of Italian bread.

PEOPLE ARE TALKING ABOUT . . . Whisky à Gogo, dance halls in six French cities, all operating on canned music, in shadowy rooms, with plaid-covered benches made of liquor crates, and the big draw, a bottle of whisky (5,000 francs) that may be left in escrow after partial consumption, to be used on other nights with no further charge except for set-ups. . . . The drastic lampooning of two famous magazines, their photographers, and correspondents, in Nicholas Monsarrat's African novel, *The Tribe that Lost Its Head*. . . . The new and extraordinary museum of modern art, now being built on the bay of Rio de Janeiro, with its aim, a survey of painting and sculpture from Cubism on. . . . The recordings, called *The Caedmon Treasury of Modern Poets*, in which, among nineteen others, Gertrude Stein reads her portrait of Picasso, without naming him—it sounds like the deliriously confused minutes of a Helen Hokinson woman's club meeting.



Pauline Markham in the first American musical, *The Black Crook*. (From *They All Sang* by Edward B. Marks.)

From *The Black Crook* to *My Fair Lady*, a capsule history, originally written for and spoken on Omnibus-TV by the prodigious Mr. Bernstein who is not only the composer of the satiric score for the musical *Candide*, but also a guest conductor of the New York Philharmonic-Symphony.

LEONARD BERNSTEIN EXPLORES AMERICAN MUSICAL COMEDY

The glittering world of musical theatre is an enormous field—including everything from your nephew's high school pageant to *Götterdämmerung*. Somewhere in that great mass of song and dance and drama lies something called the American musical comedy—a magic phrase. We seem to be addicted to it; we pay enormous sums to attend it. We anticipate a new musical comedy of Rodgers and Hammerstein or of Frank Loesser with the same excitement and partisan feeling as Milan used to await a new Puccini opera, or Vienna the latest Brahms symphony. We hear on all sides that America has given the world a new form—unique, vital, inimitable. Yet no one seems to be able to tell us what this phenomenon is.

Why is *Guys and Dolls* unique? What makes *South Pacific* different? Why can't Europe imitate *Pajama Game?* Is *My Fair Lady* a milestone along the road to a new art form? How have the two-thousand-or-so musicals that opened on Broadway in the last century developed into this special exciting thing we know today as American musical comedy?

In defining the area which we are investigating in the vast field of musical theatre, we can discern a continuum—a kind of ruler—by which we can mark out the differences between one show and another. This continuum operates between two poles: the variety show at one end, and opera at the other. Between these two we can account for every other form: vaudeville, grand opera, revue, operetta, Italian *opera buffa*, British comic opera, *opéra comique*, Wagnerian music drama, and all the rest.

All of these occupy a middle ground between the two poles of variety show and opera, and to some degree or other may resemble either or both extremes. There are two main differences separating those two extremes. First, of course, is the difference in intention. A variety show aims to please, and nothing more; and opera, on the other hand, has the intention to enrich and ennoble the audience by inducing lofty emotions in them. Then there is a difference of kind: a variety show is a packaged collection of songs and dances, skits and sketches, acrobatic turns, dog-acts, and what not, put together with no unifying thread other than variety itself; whereas an opera has a story to tell—a plot—and aims to further this plot *through* the use of music.

All these other forms vacillate between variety and opera. The more a show gets away from pure diversion—the more it tries to engage the interest and emotion of the audience—and uses music to further its plot, the closer it slides toward opera. There are a number of ways a plot is furthered by the use of music: ballet, underscoring, choral devices; but the most common technique for telling a story musically is the recitative, or *recitativo*.

Suppose I am in a musical show whose plot calls on me to inform my wife that chicken has gone up three cents a pound. In an ordinary musical I would simply say to her, "Chicken is up three cents a pound," and my wife would burst forth then singing a lament about the high cost of living. But in an opera, I would *sing* my line, resorting to the recitative, or free speech-song.

The recitative has no real musical value, and is very close to plain talk except for an intermittent piano chord. The function of the recitative is to set up the situation for the song. No matter

how expressive I get, I am still singing something of less musical importance than the song itself. It's the song, or the number, that will get the applause, no matter how heartbreakingly I tell of the price of chicken.

The recitative sounds fancy and operatic, the very opposite of what we think of as the Broadway spirit, but there's a strong relation because musical comedy belongs somewhere in that middle ground between variety show and opera. Over the last hundred years, there has been a continuous trend from one pole toward the other.

It all began in 1866, ninety-one years ago, with a great extravaganza called *The Black Crook.* The show-stopper, "You Naughty, Naughty Men," was a comedy song having nothing to do with the plot; it served only to amuse the audience, while the scenery was being changed.

"I will never more deceive you,
Or of happiness bereave you,
But I'll die a maid to grieve you,
Oh! You naughty, naughty men;
You may talk of love, and sighing,
Say for us you're nearly dying . . .
All the while you know you're trying
To deceive, you naughty, naughty men."

Nothing very terrific, but it's important, because *The Black Crook* is historically considered to be the first American musical comedy.

Actually, it was a musical comedy by sheer accident, and is in no way related to what we now think of as musical comedy, except that it was the first variety show that had a plot. It was a freak. Someone named Barras had written a Germanic melodrama, *The Black Crook,* which called for no music at all. It was his first play, and luckily his last. A producer named Wheatley was mad enough to buy it for presentation at Niblo's Garden, New York City. Meanwhile, a French ballet company had arrived on these shores to find the theatre where they were to dance burned to the ground.

Then the great idea was born: in order to provide a theatre for the ballet company, it was decided to merge the two productions, and add the wonders of music and dance to *The Black Crook.* And so Niblo's Garden was transformed into a mighty music hall; *The Black Crook* was attached to song and dance with spit and chewing gum; and the show was on.

It lasted five and a half hours; and nobody left. They loved it. There was Gothic melodrama with dancing girls in tights, and comedy songs, and long speeches by Stalacta, Queen of the Golden Realm; there were gnomes and demons and Zamiel the Archfiend, and Swiss peasant maids—all mishmashed together. It turned out to be one of the great hits of all time, running a year and a half in New York and for twenty-five years more on the road.

How could this have happened? Well, it was a lot for the money. Drama plus song, plus dance, plus spectacle, *plus* legs; there was such a controversy about *them* that anybody who was anybody had to be able to say that he had seen that wicked show.

What can *we* say of *The Black Crook?* Not much. Its score is a mélange of uninspired songs.

These pieces followed one another, loosely strung together like the German plot and the French ballet and the American comedy songs. In other words, it was a high-class, expensive variety show, plot or no plot.

Of course, many people in 1866 thought they were getting *Art:* after all, ballet is art, and fancy stage spectacles can sometimes be art. It was so considered mainly because it was imported. In those days, anything good in the art world had to be foreign. Real art, in the sense of a creative form growing out of healthy roots, did not come into the question.

A step in the direction of native roots was taken around 1890, with the appearance of a show called *A Trip to Chinatown,* another great hit of the nineteenth century. This show proved that a musical could have an American story, out of which could come American songs—like this one:

"The Bow'ry, the Bow'ry
They say such things
And they do such things
On the Bow'ry! The Bow'ry!
I'll never go there any more!"

It's a nice song, but the trouble is that it was stuck into the plot arbitrarily, with no regard for what is known as integration. This whole business of integration is a tough one; it demands that a song come out of the situation in the story and make sense with the given characters.

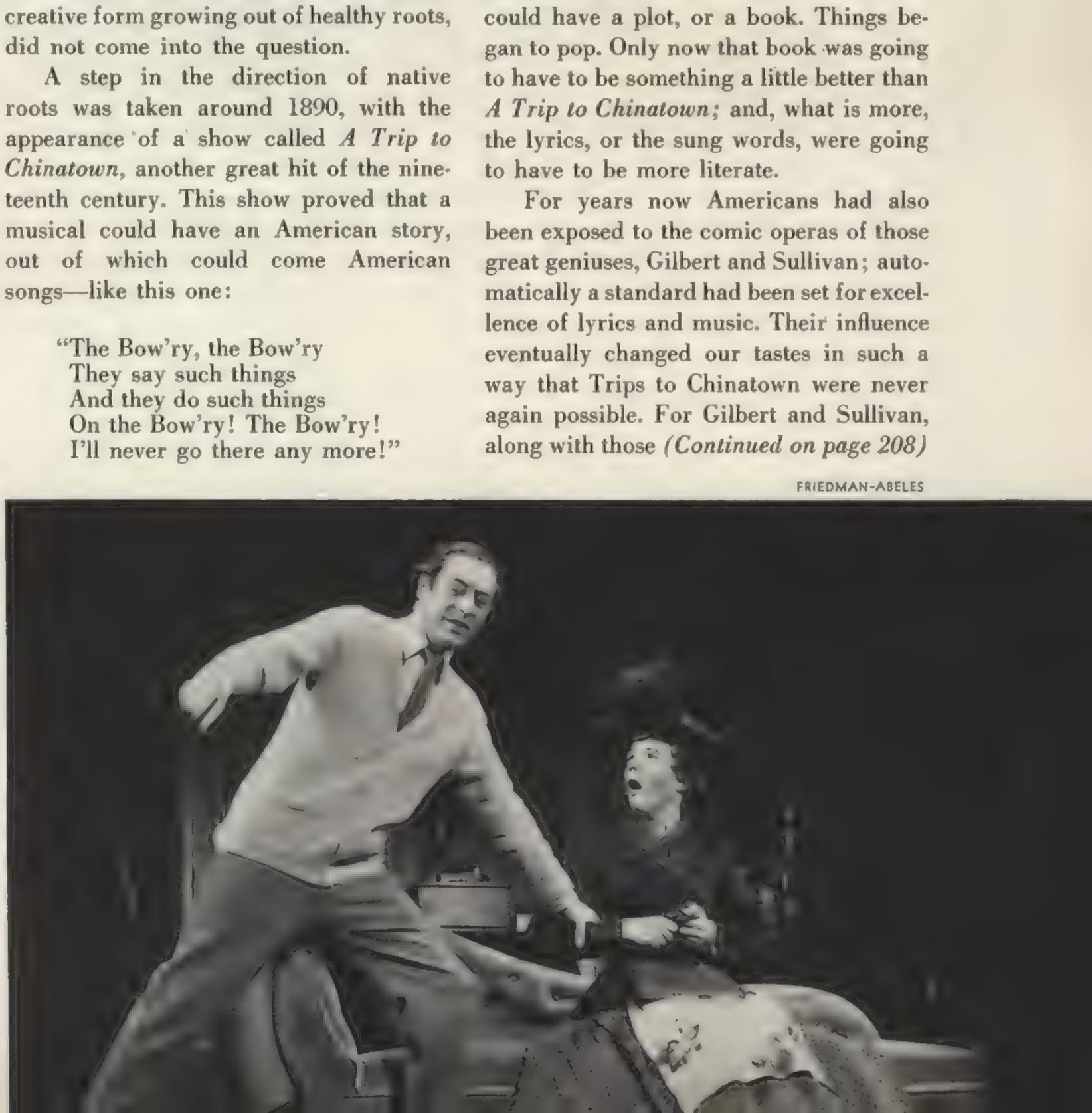
In a way, the whole growth of our musical comedy can be seen through the growth of integration; and we *have* made astonishing progress, though even today we are all familiar with the kind of show in which songs are forced into the script with a shoehorn on the merest pretext.

A Trip to Chinatown didn't even need a pretext. The songs were introduced with no regard at all for character or situation. Someone said, "Do sing that quartet I like so much." And the quartet was sung. The good thing is that some of these songs turned out to be quite fine—like "The Bowery" and another one, still fondly remembered, "Reuben." This was already a folk song at the time it was used in *A Trip to Chinatown,* but that doesn't diminish the fact that an *American* song was being used in an *American* story. Not only did it have an American *story,* but American speech patterns as well. In other words, the characters talked like people everybody knew, in the vernacular.

We had discovered America, and also discovered the fact that a musical show could have a plot, or a book. Things began to pop. Only now that book was going to have to be something a little better than *A Trip to Chinatown;* and, what is more, the lyrics, or the sung words, were going to have to be more literate.

For years now Americans had also been exposed to the comic operas of those great geniuses, Gilbert and Sullivan; automatically a standard had been set for excellence of lyrics and music. Their influence eventually changed our tastes in such a way that Trips to Chinatown were never again possible. For Gilbert and Sullivan, along with those *(Continued on page 208)*

FRIEDMAN-ABELES



Rex Harrison and Julie Andrews in the extraordinary *My Fair Lady.*



Mrs. Henry Ford, II: her clothes-plan

Small, delicate, golden-haired, Mrs. Ford is this charming phenomenon: an acknowledged beauty grown more beautiful. She looks—and is—a young woman who has found her fashion; she has developed her own style with an exactness reflected in the life she leads. Apart from occasional trips to Europe (averaging about one a year), her life runs this way: winter at Grosse Pointe, with a part of most days occupied by good-works work; summer in Southampton, where the new family project, the building of a new house, is now well beyond the bulldozer stage; and golf, whenever possible. (And there's more time for golf, now that the children are growing up—Charlotte is fifteen, Anne is twelve, and Edsel is eight). Mrs. Ford's daytime dressing-pattern is, in a word, suits: she owns many Mainbocher suits (of which the newest is the dark grey flannel suit at right, which she wears with a salt-and-pepper silk blouse and the new Mainbocher suit-fixture—a separate scarf-stole). Her colour preferences are definite: the off-white, beige, and Oxford grey family; the rosy reds and corals. While she dresses with simplicity, avoiding anything that might be called "effect," she'll risk an untried fashion if it happens to fit her proportions and her basic requirement of simplicity (one example: the seven-eighths-length side-pleated coat photographed at left). Her jewels are pure and simple and worn with a sort of conservative individuality (for instance, a daily combination she likes is three gold bangle bracelets worn together—one, ruby-studded; one, emerald-studded; one, diamonded). Hats have made a quiet comeback, recently, in Mrs. Ford's wardrobe, but most days, her head looks this way: satin hair rather than hat.

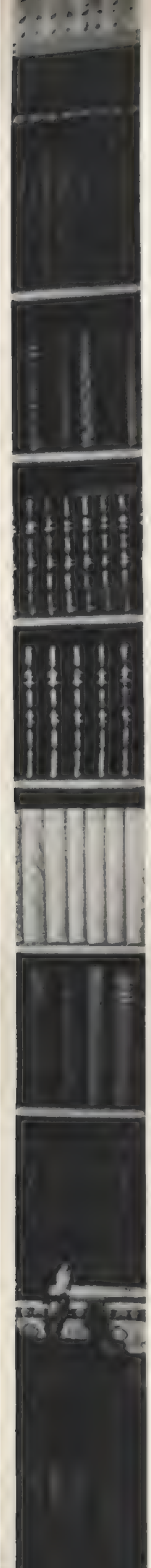






On these pages: Mrs. Ford and her current choices from Mainbocher, photographed by Cecil Beaton.









Above, Mrs. Henry, seated at her desk, wearing a Dior suit of black-and-white tweed.

At her doorway: Mrs. Henry wearing here a Mainbocher tweed cape. In the background, partially visible, her 1941 station wagon.

Mrs. T. Charlton Henry: her clothes-plan

An erect, slender woman with a grace that other beauties envy, Mrs. Charlton Henry lives at Chestnut Hill, Philadelphia, in a superb pillared house filled with Biddle family furniture (she was Julia Biddle) and with a remarkable collection of Peale and Sully portraits. Although she dines out frequently, she rarely lunches away from home. Twice a week, as much of the year as possible, she plays tennis. She also gardens, and, all around the calendar, she spends every Tuesday, the day long, at her desk writing letters and doing the paperwork of housekeeping. The clothes plan devised by Mrs. Henry for this leisurely, but pleasantly eventful life, is clear as a blueprint—and simpler. First of all, she believes in having very few clothes and eliminating from those any irrelevant details. For evening she has her shoes and bags made of the same material as her dresses; with three constant elements, she can then use the strongest accents—often a massive yellow sapphire bracelet and clips made for her some years ago; inevitably, long white gloves. On these pages are four photographs of Mrs. Henry showing four phases of her clothes plan.



In the library, *left:* Mrs. Henry wearing a satin dress by Sophie in black and brown, colours she likes in combination. In the drawing room, *right:* Mrs. Henry dressed to go out; her dress, red duvetine, from Bonwit Teller's Salon de Couture.

FRANCES MCLAUGHLIN

American marvels— good fashion at a price

On these six pages, we celebrate one of the great American marvels—the American fashion-system that performs, daily, this pleasant miracle: making good fashion available to any woman of good taste, whether she has or hasn't a towering sum of money to spend on a wardrobe. Here, two examples of what we mean: suits that are condensations of this spring's fashion news—at delightfully condensed prices.

Left: News here—the new ease in suits; a jacket only lightly fitted, skirt a great fan of pleats. In dark-grey Dacron-and-worsted fabric by Pacific Craft that washes, drips dry, irons itself—and that's always good news. So is the price: $55. At Best's; Hudson's; L. S. Ayres. Madcaps white piqué hat, also at Best's. Hansen cotton gloves.

Right: News for two reasons—it's an open-jacket suit, and it's knitted (by Alamac) of light-grey ribbed cotton. Cotton shirt and jacket lining, coin-dotted in grey, red, and mustard-yellow. By Sportwhirl. Jacket, $15; skirt, $10; shirt, $10. At Peck & Peck; Joseph Magnin. Madcaps white piqué hat, and calfskin bag, also at Peck & Peck. Shoes on both pages from I. Miller.

SANTE FORLANO



American marvels—more good U.S. fashion-at-a-price.

Left: Softly-bloused beige dress with the look, but not the weight, of blond suiting—and a very good look it is, under a coat now; by itself, later on. What it's actually made of: an Orlon-and-worsted fabric. The scarf, white with brown polka dots, can be whisked out of the scoop neckline. And for all this fashion—only about $25 whisks out of your purse. By R & K, at Altman's; Famous-Barr; The Broadway. Straw hat, a John Frederics Charmer; Jana satchel bag; also at Altman's. *Below:* A dress that's really a full-length shirt, with all a smart shirt's ease. Unwaisted, belted waist; sleeves that roll up. Red silk shantung, beige coin dots. More good coinage news: the price, about $20. By John Weitz. Lord & Taylor; Wanamaker's, Phila.; Joseph Magnin. Betmar hat, Marvella necklace, also: Lord & Taylor. *Right:* You might put this dress on any time now (under a bulky black knitted sweater, perhaps)—and go right on wearing it all summer. Lightly-bloused, sleeveless sheath in black-and-white hound's-tooth-checked silk; black patent leather belt. $15. By Jerry Gilden. Turned-up white linen cloche by Betmar. Both: Altman's.



SANTE FORLANO





American marvels—all, high in news value, low in price. *Left:* Slender shirt-coat of dark-grey worsted flannel, cut like a man's night-shirt—but there the resemblance ends; it's bound in black braid, brilliantly lined in red taffeta. Wonderful over the bright-red silk dress on the preceding page; over lightweight suits. By Petite Miss; $50, at Bonwit Teller. Madcaps hat. *Left, below:* For a girl with a wardrobe of sheaths, and a good figure—one of the newest coats around: this pencil-straight one of pale-grey ribbed knitted cotton, buttoned in smoke pearl. By Sportwhirl, of Permathal Everglaze cotton, knit by Alamac; $20. Hat, a John Frederics Charmer. Both: Altman's. Ronay calfskin bag: Best's. *Below:* The easy suit look—semi-fitted, super-fashionable. Beige, black, brown, and white silk tweed, good in town, or the spring countryside. By Glenhaven; about $50. Betmar linen cloche. Both at Altman's. Suit, also: Frederick & Nelson. *Right:* Grey wool flannel shirt-coat that buttons all the way down; unbutton it, and you see the lining—narrow red, yellow, and blue candy-stripes on white. By Finger & Rabiner; $60. MM bag. Both: Lord & Taylor. Coat, also at Woodward & Lothrop. Sally V hat, at Best's. Cotton gloves, both pages by Hansen; at Altman's.





SANTE FORLANO





HORST

Travel news: furred tweed, belted plaid

Left: Tweed, lynx-powered—aerated furs are providing one of the newest ways a spring coat can travel now. This, loosely woven honey-coloured tweed (one of the new pale but unretiring browns), meant for city spring days, country week ends, as well. Coat, by Originala, of Berriège wool tweed, the collar of natural Canadian lynx, about $295. The tweed skirt, by Lilli Ann, $25; Lucille bag; Castlecliff jewellery, all at Jay Thorpe. Coat, also at Hutzler's. Luberto table. *Right:* For city-country travel around the calendar—a suit that's a lightweight in colour and fabric. Smoky beige Glen plaid wool, with a collar a little distance from the throat, a belted jacket, an easily slim skirt. Suit, by Handmacher, $90. Altman's; Wanamaker's, Phila.; Harzfeld's. Hat, by Emme. The bag from Gucci. Kislav kidskin gloves.

PRIGENT







Fashion living on air—sea air

Watch for this, when the weather warms up in the north: a prevalence of navy blue, salt white, brass buttons, pipings—all supplying a fresh marine flavour to fashion. (Authentic marine flavour here, St. Thomas Yacht Club, Virgin Islands.)
Far left: A sheath stripped clean of non-essentials—white linen marked only by piping at the neck and "sleeves"; on cool days it's sheltered by a navy-blue (Heller worsted) jersey sailor jacket. By Mr. Mort. $40. De Pinna; J. P. Allen. Hat, white piqué baker's cap, Madcaps. At De Pinna. White opera pumps, by Julianelli.
Near left: White knitted wool dress squared away with a T-bar of navy-blue satin. By Oleg Cassini. $70. Saks Fifth Avenue; Woodward & Lothrop. Madcaps beret, also Saks Fifth Avenue. Julianelli shoes. Bags, facing page, Ronay.
Near right: T-shirt bodice, of navy-blue worsted jersey; day-length skirt of white chiffon—a little-evening dressing wherever the weather's mild (dinner in this case evidently coming from the galley). $80. By Junior Sophisticates. Bendel's Young-Timers; Lillie Rubin. The jersey, a Sag-No-Mor fabric. Sandals by I. Miller.



New looks for the new shirt-era

Continuing here, one of the great American success stories in fashion today (previous chapter, August 1): the easy young shirt, and the ageless young elegance it's added to all hours of American dressing. Vogue's advice about this kind of shirt: have it in variety, wear it with variety (at least four ways to manage this, here: easy young shirts in fresh prints, with brand-new affiliations).

This page: **Silk shirt, striped—and hatted; could become a daily uniform in American cities this spring. (Here, it's travelling via Studebaker's Golden Hawk five-passenger sports car.) Shirt, white with greyed-green stripes, $18. Skirt of whitened green Anglo doeskin flannel, $35. Both, by Evan-Picone. At Bonwit Teller; Neiman-Marcus. John Frederics hat. Delmanette shoes. Ronay bag, also Bonwit Teller.**

Facing page: **Silk shirt ease at its easiest: dotted pink silk, tucked into narrowing jersey pants, scarfed with yards of bittersweet beads. (Same shirt, different climate, might be recast as follows: pearls, grey flannel skirt, hat.) Shirt and Heller worsted jersey pants, together about $80. By Cooper's Cabana. Bonwit Teller; Frost Bros.; I. Magnin. Dalsheim beads, Franklin Simon. Sandals by Palter DeLiso.**





New shirt-era looks

continued

Facing page: Silk shirt elegance applied to shorts (it could apply to a silk or flannel skirt in one of the new demi-browns). Shirt: blond silk surah, alternately striped and figured; about $18. Silk shorts, straw-coloured—straw-textured; about $15. By Greta Plattry. Best's; Burdine's; Marshall Field; I. Magnin. The beads, reckoned by the yard, here, fake pearl, real bamboo; and cuff links: by Van S, at Best's. Merle Norman's Coral lipstick.

This page: News all over again: Tattersall checks checked in brown, grey, white; gentled into new shirt-era specifications—soft lines, soft fabric. By Pendleton, of a deliciously light worsted flannel. Softness to add above and below: Pendleton's mildly flaring grey wool flannel skirt, John Frederics rippling felt cloche. Shirt, $18; skirt, $25. Abercrombie & Fitch; Hudson's; Dayton's.

(New transportation: Chrysler Imperial Crown convertible, lined in leather.)

RUTLEDGE





Key pieces: some knit, some not

New outgrowths of the great American sweater-and-skirt look: sweatery pieces, plus companion-pieces in flannel and silk. Together, they operate as free lances—good, workable fashions, free to travel in city or country environs. *Opposite page:* A cultivated cardigan in ribbed grey wool and a grey wool flannel skirt—together, promoting themselves to suithood. White silk shirt with outgoing collar and cuffs. Sweater by Geist & Geist, about $25; skirt by Sloat, about $25; both at Best's; J. P. Allen; Sakowitz. Shirt from Nastopil, $25. Gilt chain, also at Best's. *Above, left:* Dark grey pieces that assemble, easily, into a pseudo suit—brass-buttoned knitted wool cardigan, pleated wool flannel skirt. Acting as go-between: a knitted wool tank top, striped in red and white. Cardigan, $23, and tank top, $10; Calderon belt. Skirt by Sloat, $35. All at Henri Bendel.
Above, right: Knitted, all. Collared sweater jacket with brass buttons, pleated knitted skirt, both in navy blue. By Goldworm, about $45 together. The sweater-blouse is white matte jersey (Avisco rayon), $18. Franklin Simon. The skirt and jacket, also at Joseph Magnin. Locale: the apartment of Mr. Frederic Victoria.





Key to navy blue now: more white

1957 version of a celebrated American tradition for spring: navy blue—with its indispensable white now dispensed in new, exciting ways.

Left to right, first: A sheer wool all-day dress with pie-cut white piqué collar that repeats itself at the front. By Harvey Berin, of Forstmann woollen; about $70, at Bergdorf Goodman; Joseph Magnin. White felt cloche, Emme.

Second: A shirt-topped day dress with white string tie. By Branell, of Maxwell linen-like silk, about $100. Hattie Carnegie; Marshall Field. White straw hat, Sally Victor.

Third: A worsted jersey sheath for late day, with deep square neck, split-level skirt. By Jane Derby, about $145, at Henri Bendel; I. Magnin. Dotted white felt hat, Emme.

Fourth: Wool with white linen bib, covered buttons below, that serves as a day-dress or almost-suit. By Suzanne Augustine, about $160, at Bonwit Teller; Nan Duskin. High pipe-turban of dotted white silk, by Mr. John.





Key to the city: black and white checks



Left: Spring suit of finely checked sheer worsted in this year's new-suit proportions—a short leather-belted jacket over a skirt with the new fullness, pleated in. By Adele Simpson, $160, at Rosette Pennington; Himelhoch's; Giddings. Rosenstein bag; hat, by Dior-New York: both, also at Rosette Pennington.
Above: Checks so small you might need a magnifying glass to see them—black and white pin-pointing a temperate fabric (in this case it's Dacron-and-rayon), and pin-pointing a dress with a beautifully relaxed approach to city fashion. By R & K, about $20, at Bloomingdale's; Frederick & Nelson. Hat, by Dior-New York. Palizzio shoes.
Right: Bloused news for a spring check-list—dress of hound's-tooth-checked worsted, the bodice bloused softly over a slim line of skirt. By Kasper, about $60. Bonwit Teller; I. Magnin. Hat by Mr. John. Calfskin bag from Gucci.

FRANCES MCLAUGHLIN



Best-selling paperbacks: 4 great Vogue Patterns

Now Printed and Perforated—
and easier to read than ever



On these four pages—four Vogue best sellers: Vogue Patterns that over 200,000 women have ordered and made (or had a Little Dressmaker make). Each one is such good fashion, capable of such variety, that all four have been newly re-cut as Vogue Printed and Perforated Patterns—meaning that they're now within the sewing-means of even novice needlewomen.

Left: The famous sheath, Pattern No. 9027—now, even more deserving of its label, Very Easy to Make. Sleeveless, round-necked, it's marvellous in any firm-bodied fabric—linen, jersey, tweed, peau de soie, even lace if it's lined; 52,375 versions have been made in one or all of them. Here, it's in black Irish linen by Moygashel. Koret bag. I. Miller shoes. Kidskin gloves by Superb.

Right: All-time best-selling version of that all-time charmer, the shirtwaist dress; to date, 89,550 women have bought this pattern, No. 9029. Looking as fresh as the first day it was cut—the collared, buttoned bodice, skirt that widens softly via an unpressed pleat. Good in almost any un-sheer fabric; here, in black-and-white checked Orlon-and-wool by Milliken. Jana bag. Dawnelle gloves.

Both pages: Hats, John Frederics Charmers. Napier gilt jewellery.

Back views, sizes, yardages on page 217.

Best-selling Vogue Patterns *continued*

Almost 70,000 women have found these two Vogue Patterns
not only pleasant reading—but pleasant wearing;
both have been in unflagging demand since the day
they first appeared in Vogue's pages.
Now, both patterns are newly reissued in Printed and Perforated
form—which means, simply: same good dresses,
even more gloriously simple to assemble.
Left: Pattern No. 9028, Easy to Make—and easy
to see why it stays on the best-seller list;
there's the pretty, full skirt, the deep V neckline,
the fact that it looks wonderful in black or in colours,
printed or plain—in heavy silk crêpe,
or stiff fabrics like taffeta and peau de soie.
Vastly becoming to it, here—a black-dotted white
pure silk surah by Goodman & Theise.
Mosell gilt bracelet. Ropes of mock pearls by Marvella.
Right: The charms of this dress,
Pattern No. 9040, include the tucked front, tiny sleeves,
bateau neckline, and its tendency to look pretty
in almost any silk or fine cotton—especially
if this happens to be white or pale in colour.
Perfectly translated, here, in natural-coloured
linen-like silk by Goodman & Theise. Rose-grown
natural straw hat, a John Frederics Charmer.
Crescendoe eight-button gloves.
Belts on these four pages, by Calderon.

Back views, sizes, yardages on page 217.

VOGUE PATTERN 9028:
32,675
SOLD TO DATE


VOGUE PATTERN 9040:
36,500
SOLD TO DATE
RUTLEDGE

1957 news from

the shoe-news-makers



7



8



9

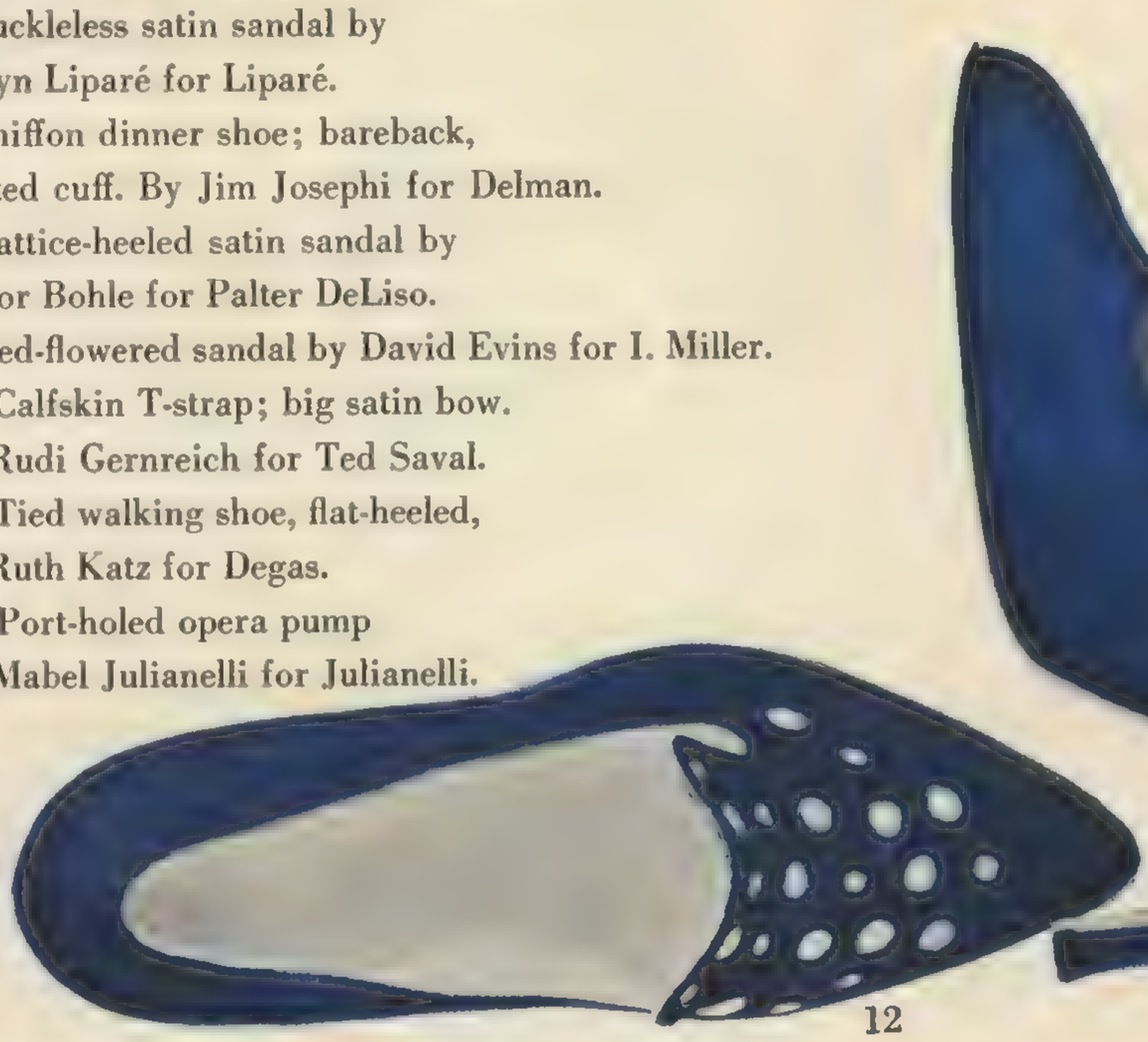


10

1. Suède ghillie, with down-under heel, by Claire McCardell for Capezio.
2. Black kidskin opera pump with peaked heel, by Margaret Clark for Margaret Jerrold.
3. White leather flat, patent leather toe and tie, by Jean Bandler for Pappagallo.
4. Laced Oxford with shaped low heel. By Joan Bennett, for I. Miller.
5. Very pointed calfskin shoe, new hooked heel. By Beth Levine for Herbert Levine.
6. Buckleless satin sandal by Evelyn Liparé for Liparé.
7. Chiffon dinner shoe; bareback, pleated cuff. By Jim Josephi for Delman.
8. Lattice-heeled satin sandal by Elinor Bohle for Palter DeLiso.
9. Red-flowered sandal by David Evins for I. Miller.
10. Calfskin T-strap; big satin bow. By Rudi Gernreich for Ted Saval.
11. Tied walking shoe, flat-heeled, by Ruth Katz for Degas.
12. Port-holed opera pump by Mabel Julianelli for Julianelli.



11



12



13

13. Strapped shoe, herringbone stitched sides, by Marion Woods for Newton Elkin.

For more about these shoes, see page 114f.

RUTLEDGE

GOSSIPY MEMO:

RESORT CLOTHES FOR MEN

Reading left to right, the memo reads this way:
Re: White corduroy walking shorts. The news is that they're findable now. These (first photograph, below), by G. W. Heller, in creamy white Juilliard cotton, about $20. At Mark Cross.
Re: Tennis shirts. A weight's been found that's practically weightless. This (second photograph, below), 3 ounces of cotton mesh, about $8. The shorts here—white Arnel-and-rayon serge, about $13. All this, by Izod. At Tripler.
Re: Canvas beach shoes. The canvas moccasin, news in blazing red. This (small photograph, below), rope-soled. By Peerless, about $6. Tripler.
Re: Golf shorts. News of plaid in a fine new taper. Fourth photograph, below: Indian cotton madras. By Izod, about $14. At Tripler.
Re: Sports jackets. Cooled blazer. Sketched here: hand-woven Indian silk. By Gordon of Philadelphia, $55. Altman's. May sunglasses: Lugene.
Re: Resort sweaters. Tweed-textured cashmere. This (worn by the camera fan, facing page), a slipover of heather-green cashmere. By Bernhard Altmann, about $25. At Mark Cross.
Re: Swimming trunks. Regimental stripes going to sea. These (second photograph, facing page), of Galey & Lord cotton striped in red, brass, and white. About $12. At Brooks Brothers.
Re: Beach shirts. More sleeve, roomier shelter. Third photograph, facing page: cotton jersey; by Peerless, about $18. Whitehouse & Hardy.
Re: Sailing shirts. Bright new blend of wool and cotton. This (sketched on facing page), by Hathaway, of Viyella flannel, about $15. At Tripler.
Re: Shirt sleeves. More to them, for golf. These (photograph, far right), can keep the sun at arm's length. A Troy shirt in D & J Anderson cotton. About $14. At Altman's.
Everything shown, both pages, also at I. Magnin.



GOSSIPY MEMO:

NINE AMERICAN RESORTS

Resorts are built around things to do—usually sports, sometimes a spa, almost never the arts. But mainly resorts are a guarantee of being with congenial people. This is why some famous places are almost closed shop, not worth visiting unless one is staying with friends, or put up at the various private clubs. Here, however, are some equally well-known places where people of taste can arrive without invitations, find excellent inns and hotels, and have a very good time.

PINEHURST, NORTH CAROLINA, is thoroughly devoted to top golf. There are four eighteen-hole courses, one of them of championship standard, long and precariously narrow. The weather is fresh, the sunshine gentle, and there is an ever-present, heady scent of pine. Because the land is flat and sandy, it is superb for riding and there are enough bridle paths cut through the woods to insure a two-hour ride every day for ten days, each on a different route. Since it is a winter training centre for trotters, it is fun to attend the informal tryout races, or one can curtail one's horsiness to merely driving around the countryside in a horse-drawn carriage. The skeet shooting is good, and there are quail and dove in season and some mild fishing in the several lakes. The whole atmosphere is balmy and peaceful—no night life beyond an occasional movie and cards. Where to stay: The Carolina hotel with endless corridors, a sprinkler system, and rocking chairs out on the lawns. Rates start at $13 a day with meals, go up to $40 for the best double room. (A couple may spend six months, everything included from 300 rounds of golf with necessary balls and caddies to all tips, for about $5,500.) *(Continued on page 192)*

FREYMAN

GOSSIPY MEMO *cont'd*

SQUAW VALLEY, CALIFORNIA, renowned for skiing (the Winter Olympics will be held there in 1960), is also wonderfully popular as a summer resort. North of Lake Tahoe, set in a narrow, meadowed valley high in the towering Sierra Nevada, it becomes a lyrical centre for fishing and riding and swimming after the snow has melted away. Even in summer, ski lifts are used by admirers of landscape views. The main building of Squaw Valley Lodge burned to the ground last summer but was swiftly rebuilt and painted in three shades of blue—cobalt, turquoise, and mauve (as are all of the outdoor chairs, benches, and ski lifts). Its wide-windowed public room, instead of having the usual sporty moose-head atmosphere, is given a carnival air with floors of enormous pink and white diamond squares, and mauve and white striped curtains. Some bedrooms in the other buildings have balconies; some suites have kitchens. There is breakfast in bed, delicious charcoal-broiled meals; and baby sitters are available. Prices start at $9 without meals.

SEA ISLAND, GEORGIA. Just off Savannah lie the sultry, moss-hung Golden Isles. One of them, Jekyll Island, once a private bastion of bankers, has now become a public park. Sea Island, however, in spite of its causeway, has remained a sanctuary for conservative vacationers, many of whom are from the North. Here they have built houses surrounded by enough palm trees to indicate the even deeper South. The famous Cloister here is one of those self-sufficient hotels: dancing lessons, stenographers, doctors, a lending library, movies or lectures at night, and tennis, right there; golf, skeet shooting, horses for riding over wooded trails and along the dunes, and river fishing nearby. (The pretty Black Bank River glides behind the hotel.) Here is also that opulent combination of a five-mile beach *and* a swimming pool—kidney shaped. Open all year, the air conditioners throb between May and October. Rates start at $18 a day with meals, but there are a great many extras. Some of the private houses may be leased through the hotel for $350 to $1,000 a month, with hotel service.

SCOTTSDALE, ARIZONA. This clear-aired, sunny state has its share of ranch and non-ranch resorts. (La Osa, near Tucson, is one of the nicest ranches—see Vogue, February 1, 1956.) Out in the desert, beyond the vivid, growing community of Scottsdale, is the Casa Blanca, a small, utterly luxe inn. Built, rather unexplainedly, with Moorish minarets, it is a restful, non-organized place to stay. One may zoom in by small plane to its own airstrip, landing near an oasis of green lawns and well laid out flower gardens. One patio is built around a heated pool; there are tennis courts; one may ride all day on Camelback Mountain. (Good golf with guest privileges at the nearby Paradise Valley Country Club.) It is managed by Royal Treadway who received his training at his father's Red Lion Inn in Stockbridge, Mass. Rates start at $27 a day a person and include meals. (Open December 20 to April 20.)

NAPLES, FLORIDA, on the Gulf of Mexico, just south of Fort Myers, is assured of its superb isolation by surrounding swamps, everglades, and the open Gulf. It abounds in sheltered coves, private docks and boathouses, and is especially loved by those from the Middle West who have yachts. The golf course is one of Florida's best, but the swimming is nothing special. The big thing here is the wonderful fishing around near-by Ten Thousand Islands and Marco Island, and a sight to see every evening at sunset—the fleets of local shrimp boats gliding into port. (At Crayton Cove, there are completely equipped fishing boats for hire.)

Many large houses, recently built, are set in gardens of wide banyan trees and all those palmy looking plants that thrive so well in Florida with so little coaxing. (Julius Fleischmann's Caribbean Gardens, open to the public, are a glory of rare orchids, flowering tangerine, and other flora, trimmed up by pink flamingoes.) Naples is stiffly zoned, has no night life, and there is nothing of the *(Continued on page 205)*

Cover for Vogue's Fashions in Living: news of a movable inlaid flooring

Facing page: Combining vinyl, brass, and patterned ceramic tile, an idea as new as anything indoors in America today: composition flooring with the elegance of parquet—and the movability of a carpet. (Other advantages: easy upkeep and durability—two virtues that subtract considerably from the initial cost.) What gives this flooring an even added measure of newsworthiness is this: it answers some of the most perplexing problems created by the smooth-faced architecture of present-day rooms; it brings a warm (and individualizing) balance of colour, pattern, texture; it provides a unifying link between rooms that are designed to be a fluid, constantly interchanging series of living areas. For flooring this way, in fact—no holds barred: the look underfoot can be as fragile as a Laurencin, as rich as a Matisse. The flooring here, Vinceramic, by William Gold: white vinyl, white rose-patterned ceramic tile, foot-wide crisscrossings of polished brass—all engineered as delicately as a Savonnerie. This design, one of a series, may be ordered through Lord & Taylor. (Worn above: Castlecliff jewellery—fake pearls, fake rubies: also Lord & Taylor.)

KAREN RADKAI

VOGUE'S FASHIONS *in* LIVING



BALKIN

The Leonards' terrace, mounted on heat-resistant pumice block, green-washed and polished—and heated in the evening by a two-sided fireplace opening onto both terrace and sitting room.



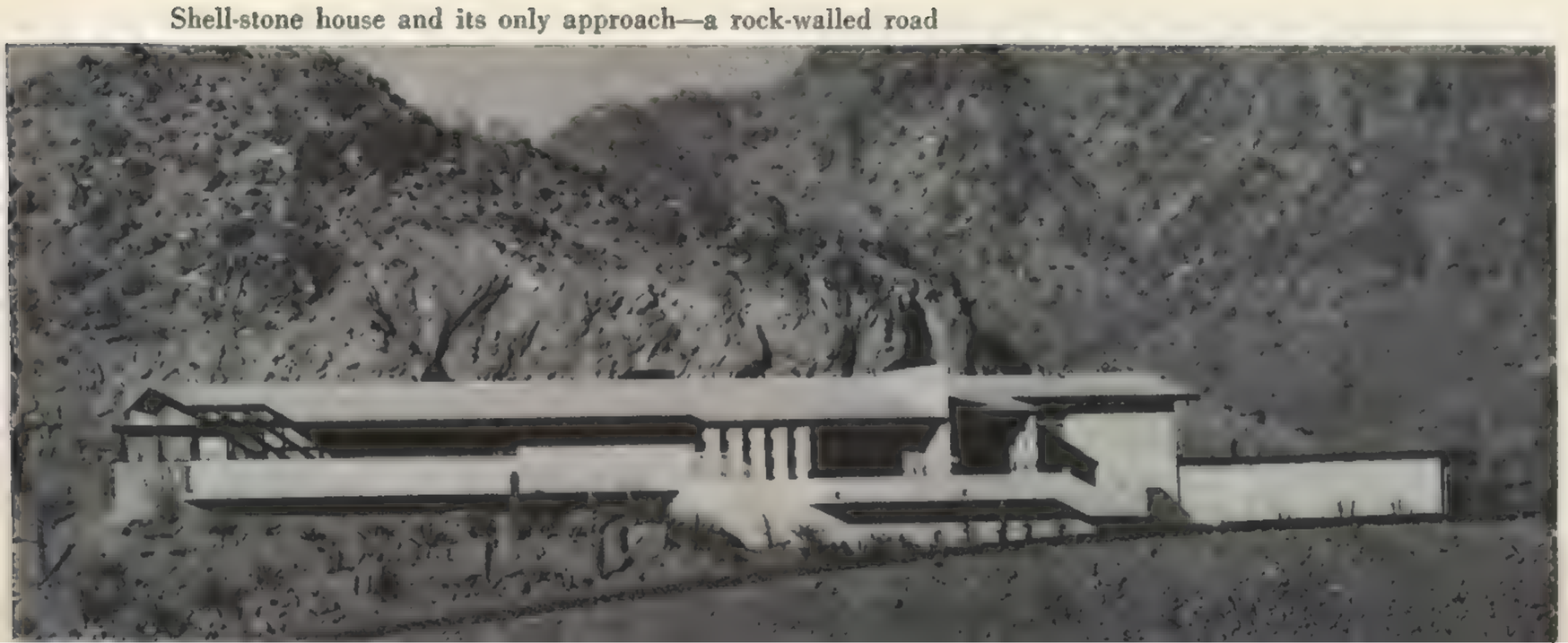
Sitting room in pale greens—rugs, draperies, Mrs. Leonard's collection of imperial jade

AMERICAN LIVING:

SKYSCRAPER— FOR A FAMILY

Fourteen hundred feet above Paradise Valley (about 116 storeys as skyscrapers go), the Arizona mountain house of Mr. and Mrs. Bernard J. Leonard sits deep on a man-made shelf of living rock. On this foundation, as sound as the rock floor of New York City, the house basks in a daylight that leaves the mountainside last. The Arizona sun's constant dry heat, even in winter, and its copper light (which seems to have drenched the mountain stone) inspired Chinese-American architect, John Sing Tang, with his basic design for the house: wall-sized glass and screened doors on the first floor; panoramic windows that make the second level a look-out to the valley and the town of Scottsdale in the distance, to Mummy Mountain (the site of the famous Camelback Inn) below, and to the city of Phoenix, twelve miles to the northeast. A house built of mountain presented special problems: three months of blasting were followed by mountain-climbing expeditions over the site to dislodge loose rock. Some of the boulders remain almost where they fell in the free-form cactus garden between the sheer cliff and the back of the house. Among the cactus varieties brought from desert to mountain by landscape architect André Cuenoud: agave, ocotillo, barrel cactus, saguaro, prickly pear, hedgehog, night-blooming cereus, organ pipes as big as boulders themselves.

Shell-stone house and its only approach—a rock-walled road





Corner of the Leonards' pool looking toward kitchen, living-room terraces.

ARIZONA HOUSE



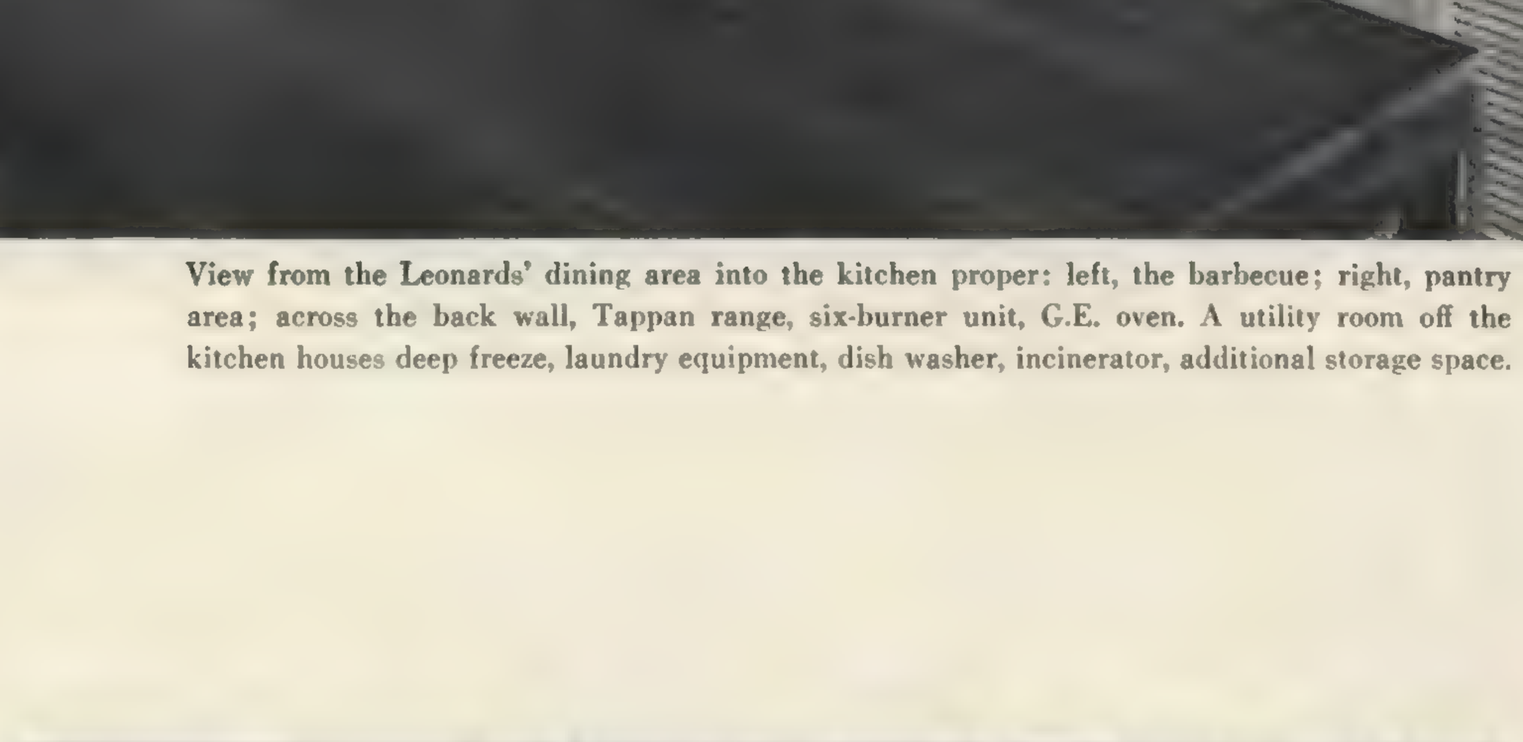
Besides a sense of seclusion which comes naturally with life in a mountain house, the Leonards and their twelve-year-old daughter, Terry, enjoy calm areas of space (with nothing about them of mountain vastnesses—the atmosphere of the house is decidedly warm and comfortable). Outdoors and indoors flow together in palely colourful rock and cactus shades of green, grey, brown. Decorator Anthony Longinotti used the same pale-green carpeting uninterruptedly from one room to another, stopped at the kitchen-dining area where the flooring is grey-green terrazzo. Walls that weren't constructed of the same beige fossil stone used for the outside of the house were given a coating of celadon straw cloth. The wind-sheltered patio and heated pool are seasonless "rooms" and Mr. and Mrs. Leonard use them for informal entertaining year-round. As for the kitchen—it was included in entertaining plans from the blueprint stage. Divided into "indoor" and "outdoor" arrangement, it has a barbecue and rotisserie actually inside the dining area: the barbecue is serviced by double sinks and birch cabinets that also serve the indoor-kitchen. A glass door between the dining area and terrace opens the barbecue to bona fide picnics. The indoor-kitchen units range from built-in marble pastry blocks to the range itself—a Tappan electronic oven that does a cake in three minutes, a baked potato in four, an eleven-pound roast in fifty-five. This oven, plus a regulation G.E. one, handle serious cooking for dinner parties in the Leonards' dining room (not shown). The house has four bedrooms, each with dressing room, bath—and a magnificent skyscraper view.

Double sinks separating the informal dining area and terrace from the indoor-kitchen area



View from the Leonards' dining area into the kitchen proper: left, the barbecue; right, pantry area; across the back wall, Tappan range, six-burner unit, G.E. oven. A utility room off the kitchen houses deep freeze, laundry equipment, dish washer, incinerator, additional storage space.

Close-up of the Tappan electronic oven: cooking containers (Pyrex, or paper) may be removed without pot holders—there is no heat to burn the hands.



DE MORGOLI



Baroness Silvercruys reviewing the table before a dinner in honour of Paul-Henri Spaak. *Left:* A place setting, Louis XV "New Ionic" silver.





The Ambassador and Baroness Silvercruys before a portrait of King Baudouin by Peers de Raveschoot.

AT THE BELGIAN EMBASSY

H.E. the Belgian Ambassador and Baroness Silvercruys entertain



Paul-Henri Spaak with the Baroness.

When the Baron and Baroness Silvercruys give parties at the Embassy, it is a happy proportioning of diplomatic brilliance and candid personal charm. The Ambassador, who has been *en poste* in Washington for twelve years, and the Baroness, an American who was born in Washington, live in a delightful house in a sweep of woods. (The house was modelled on the Hôtel Mademoiselle de la Charolais, near Paris.) The dining room has walls of eggshell-colour *boiserie*, into which has been set a pair of eighteenth-century French landscape paintings with, at either end of the room, in arched niches, a *biscuit* shepherdess. Recently at a dinner given for Paul-Henri Spaak, then Foreign Minister of Belgium and now Secretary-General to NATO, the table was laid for twenty-four with white linen mats, woven by the famous lacewomen of Bruges; on the dinner service, white, rimmed with royal blue, the Silvercruys crest; the flat silver, a Louis XV pattern; the place cards and the menu cards are typewritten, as are those at the White House. Both the footmen and the butler wear, on their jacket buttons, the national insigne of Belgium. At such dinners the Ambassador and his wife often sit opposite each other, not at the ends of the table but at the centre of the long sides.

Baroness Silvercruys in the library with Clark, the Embassy's Scots butler.



Seating list for a dinner party.

The rose and gold library, Louis XVI, with high ceilings and the soft glow of fruitwood-panelled walls, has been turned into a comfortable family room with many books and periodicals from half a dozen nations. There the Baroness, settled with her coffee, was photographed in a moment of pleasurable detachment from the complex and often amusing management of her diplomatic household. On week ends, she has as chief assistant for telephoning and details her daughter, Patricia McMahon, whose father was the late Senator Brien McMahon. Invitations (which go out a month in advance), menus, and place cards, however, are generally turned over to a secretary, who also does the seating list. This list is shown by Clark to guests and the men are given their dinner partner cards. The staff, a permanent complement of eight, involves six nationalities; Baroness Silvercruys talks to them in French and English, relaying many instructions through the Belgian housekeeper, who has been with the Baron's family for twenty-five years. Ives, the footman, is French, and there are besides, Hansel, a German chauffeur, a German laundress (not, unfortunately, named Gretel), one Italian maid, one Argentine, and a Belgian gardener. At the heart of this household is the cook, Rosa, a stormy Portuguese, with whom the Baroness confers at least twice a week—always in French because it was in that language that Rosa learned to cook.

Baroness Silvercruys with her sixteen-year-old daughter, Patricia McMahon.



American entertaining across the country: The third in Vogue's series of articles on parties of this day, this era; with systems, menus, and recipes from seven Washington hostesses.

ENTERTAINING IN WASHINGTON

BY GRACE HENDRICK PHILLIPS

EDITOR'S NOTE: *Although "come to dinner" is a phrase most women go right on saying with careless, resonant grace, the follow-through on such invitations is not nearly so easy for American hostesses as it was in the days of many household servants making light work. Under the apt heading, "Effort," in a recent issue of* The New Yorker, *the crux of the situation was laid bare in admirable prose quoted from a telephone conversation with a part-time butler: "'This is Mrs. Hammet's butler,' he said, setting forth in splendour, and went on, 'I'm most desperately sorry, sir, but you can not get in touch with Mrs. Hammet until six-thirty. She's bound to be here by then, though, to prepare dinner.'" While none of the households described here quite duplicates this situation, all of them, by one system or another, adapt to entertaining as the times demand.*

In Washington almost all entertaining is done at home . . . and done often, with great pleasure and a high general level of competence. To live there and enjoy Washington life a woman must be good at running her house and either have or be a good cook. Beyond that she has the huge advantage of a fascinating and infinite variety of people to gather around her table; one never knows, when setting out for a dinner party, whether one will sit next to an ambassador, a Republican or Democratic senator, a journalist, or a businessman. The conversation is apt to be both stimulating and demanding since local talk is, after all, not really local at all, but national and international. (Even gossip is not really local.)

Here is the backstage planning for seven different households, one of them an embassy:

ONE COOK, AND THE HOSTESS COOKS: Mrs. Stewart Alsop, the wife of the political columnist, and the mother of four spirited children, is said to be the best amateur cook in Washington and a stellar member of the Monday morning cooking class. She almost always does part of the cooking for her dinner parties and always works in close collaboration with her cook. She engages free-lances to serve.

The Alsops have a big comfortable house filled with superb furniture, some of it inherited from the Alsop and Roosevelt families, some given them by Mrs. Alsop's English mother. In the dining room is a double-width refectory table, austerely Jacobean, with big, heavy chairs, bountifully carved. The table, made in the Canary Islands years ago for one of the Roosevelts, seats fourteen, or—with an extra table placed at one end—twenty-four. Mrs. Alsop's mother gave her several old-fashioned damask cloths expansive enough to cover both the table and its extension. The total effect is handsome and patriarchal; the food, inventive. At a dinner for fourteen the menu might be this one. (Asterisks indicate dishes for which recipes are given at the end of the article.)

INDIVIDUAL CHEESE SOUFFLÉS
VEAL SCALLOPINE WITH MUSHROOMS
FRIED RICE
BRAISED ENDIVE
RASPBERRY MOUSSE*

To begin at the end, the dessert is made the day before the party or during the morning. The rice is boiled ahead of time; then the cook, just before dinner, fries a few slices of bacon in a skillet and, after removing them, fries the rice in the same pan, restoring at the very last minute the bacon, crumbled; then she adds bits of parsley fried according to the Fanny Farmer recipe. While the guests are arriving, the cook has also started the veal and polished off the last part of the soufflés. The veal, pounded very thin, is cooked quickly in a covered skillet with chicken stock, Marsala, and prebroiled mushrooms.

Mrs. Alsop makes the basic mixture for the soufflés early, because it has to cool. Later her cook takes over, adding the beaten egg whites to the cheesy part; she puts the soufflé dishes into a 375° oven just as the last guest arrives. (Baking time: 10 to 15 minutes.)

A FULL STAFF; TWO HOUSES: The Honourable George A. Garrett, a former Ambassador to Ireland, and Mrs. Garrett have a town house in Washington and a farm in the hunting country of Virginia. Week ends in the country, where they have a small prefabricated house, Mrs. Garrett calls upon the wives of the men on the place for extra help. In the town house the Garretts entertain with unstinting elegance, backed by a staff of well-trained, marvellously efficient servants—a chef, a butler, kitchen maid, and parlour maid. For a larger

(*Continued on next page*)

party than this staff can manage, Mrs. Garrett employs free-lances from a catering service, making sure to ask each time for the same ones so that they know her house and the people who work for her.

In the pale-pink dining room, opening onto a charming terraced garden, most of the furniture is French—graceful leather-covered chairs, a Provençal sideboard, and corner cupboards filled with Royal Worcester and Chelsea, which Mrs. Garrett often uses as the only ornaments on her table. The rug is Aubusson, scattered with pinky flowers; and there is a light-diffusing candelabrum of Bristol glass, and a collection of Waterford decanters—pure, heavy, and beautifully proportioned.

The mahogany table seats four or—with extra leaves—as many as eighteen. When the Garretts have more than eighteen guests for luncheon or dinner, four smaller tables are set up in the dining room, each one for eight people; each laid with a pink damask cloth or an organdie cloth embroidered with pink feathers. White Spode bowls filled tight with pink, pinker, and deep-red carnations stand on each table. Only three courses are served; the butler passes the wine, and one person serves each table.

At a seated party for perhaps twelve guests, the dinner is served entirely with Mrs. Garrett's magnificent Lowestoft china—blue or *famille rose*—and the menu might be:

CLEAR BEET SOUP
CREAMED WHITE BAIT
AND OYSTER CRAB
OR
DOVER SOLE
ON A PLATTER OF RICE
WITH HOLLANDAISE SAUCE
TURKEY WITH HOT CRANBERRIES
PURÉE OF BROCCOLI
CREAMED CELERY
WITH A LITTLE NUTMEG
GREEN SALAD
OPEN-FACED CHEESE PIE
FRUIT DESSERT

With the soup there is sherry, then a red or white wine, and with dessert, champagne.

The turkey comes always from the Garretts' own farm and is cooked according to Mrs. Garrett's own formula: Stuff with mashed potatoes, butter all over, and roast in aluminum foil. The bird is carved horizontally in thick, extravagant slices. (In order to accomplish this, the bird must first have had the breastbone and backbone removed from inside so that the skin is unbroken. Then it is stuffed full and tight to restore its original rounded look.)

For the dessert, a mound of strawberries surrounded with sliced peaches is covered with a sauce of raspberries thinned and enhanced by maraschino liqueur; finally the entire dish is spattered freely with slivered almonds.

PART-TIME COOK AND FREE-LANCES: Mrs. B. Lauriston Hardin, junior, the wife of a Washington physician, besides keeping track of her household and two children, runs a thriving dress shop and entertains with gaiety and imagination.

Guests are received at the Hardins' in their big double drawing room, which is painted pale yellow and filled with vases and plant stands holding yellow carnations and green leaves. In one of the rooms, the furniture is covered with what Mrs. Hardin calls her "Monet print," a brilliant blue and green flowered chintz. In the other, she has mixed linen and leather coverings, in coppery colours.

Beyond the living rooms is the dining room, a soft mauvey pink, with curtains, and a screen before the pantry door, of fresh white chintz printed with big red roses. The garden opens off the dining room, and in clement weather, Mrs. Hardin puts tables for thirty-six outside. In the winter, however, she usually has dinners for twelve, the capacity of her dining-room table, or occasionally, with extra tables in the living room, for twenty-six.

Everything begins with pink—pink table cloths of damask or appliquéd linen or cotton, or pink place mats. With any of these she uses white candles in silver holders and pink stock or pink and red carnations.

Mrs. Hardin has a regular part-time cook, and she employs a kitchen maid and free-lances from Mary Audley's excellent service.

Dr. Hardin is an expert shot, and in the shooting season, the main course at the Hardins' dinner parties is always wild duck cooked according to a special recipe given at the end of this article. At another time of the year, probably summer, the menu might go like this:

EGG AND CAVIAR MOUSSE*
JELLIED ROAST BEEF
OR
STEAK
SURROUNDED BY
ARTICHOKE BOTTOMS STUFFED
WITH PATÉ
FRESH PEAS AND MUSHROOMS
VEGETABLE SALAD
RASPBERRY SHERBET
WITH CRUSHED RASPBERRIES
AND KIRSCH
COFFEE

One good wine is served throughout the meal.

COCKTAIL PARTY WITH CHAIRS; DINNERS TWICE A MONTH WITH A STAFF OF THREE PLUS FREE-LANCES: Mrs. Warren Delano Robbins, whose husband was a member of the diplomatic corps, has lived in thirty-seven different houses, ten different countries, entertaining everywhere, even when, in some of the Robbins' early posts, she had to supervise cooking on kerosene stoves that might have been designed by Saul Steinberg. Some years ago, using the experience of other parties, other rooms, she designed her own house in Washington. On the *(Continued on page 212)*

IN LOVE WITH AMERICA

(Continued from page 133)

With clams:

And all sea foods. The pink cherry-stone clams and clam chowder. Oysters Rockefeller in New Orleans; oysters in New York, too large to eat at a mouthful. Sweet abalone in California, from fluorescent shells; sweet swordfish steak, and Boston scrod, and shad's roe, served with bacon.

But above all, the lobsters of Maine—especially the ones I helped to catch, with the fisherman, ruddy and shrewd and communicative, who took me out into the ocean, from Mount Desert Island, on a relatively calm October afternoon, scrupulously measuring each lobster, with the law in his mind, and throwing back all that were too small for the sacrifice: entertaining me as he did so with tales of the coast—of the lonely lives of the lighthouse keepers, marooned on the distant offshore islands; of the old woman, living on one of them, who, year in year out, kept a lamp lit in her window to guide the incoming fishermen, until one night it disappeared, and the next day her house was found burned to the ground, with her body charred amid the ruins.

With Nevada:

America's most easygoing state, its population pulling away all day and night long at the levers of the jackpot machines, like workers on factory assembly lines. I loved The Largest Mechanical Cowboy in the World, on the frontier of Nevada, and the more strait-laced state of Utah; and the Squire of Virginia City, the dandyish proprietor of *The Territorial Enterprise*, with his panache and his hospitality, his stable of Rolls-Royces, the gambling machines in his dressing room, and the Turkish bath directly adjoining it.

With San Francisco:

America's most beautiful city, joining the elements of land and water in the manner of another great city, Istanbul, but on a more expansive scale; combining all races to create a whole which is cosmopolitan, neither in the American nor in the European sense, but in a manner uniquely San Franciscan. I loved to look across from the Golden Gate to the distant city, its skyscrapers rising in diffused blue light from the glittering sea, like the towers of some city dreamed up by El Greco. I loved the steep streets, so scarifying to the motorist unsure of his brakes, and the wharfs, and the mists, in the manner of the Celtic twilight, sweeping suddenly down over the hills.

I loved the life of the city, its hotels all aglitter with a splendour of marble and ormolu and gold, and the suburb of Burlingame, a centre of hospitality unmatched in the modern world, where elegant hostesses in elegant villas entertain in an odour of tuberoses—diamonds and champagne sparkling, immaculate groups conversing on immaculate lawns beneath the shade of immaculate trees. It is a hospitality which furnishes unending copy to the city's newspapers which surely have the largest number of social gossip columns in the world.

I loved too, hospitality of a different, more Bohemian kind: Greek food and wine with a Greek painter on a superannuated ferryboat, transformed into a studio; conversation with Chinese philosophers in the house of an English painter, its verandah poised high among fluted trunks of redwood trees; eggs scrambled with toasted cheese and beer in a cold-water flat ("the wrong side of the tracks"), pasted with horoscopes and thousands of photographs.

I fell in love with much more:

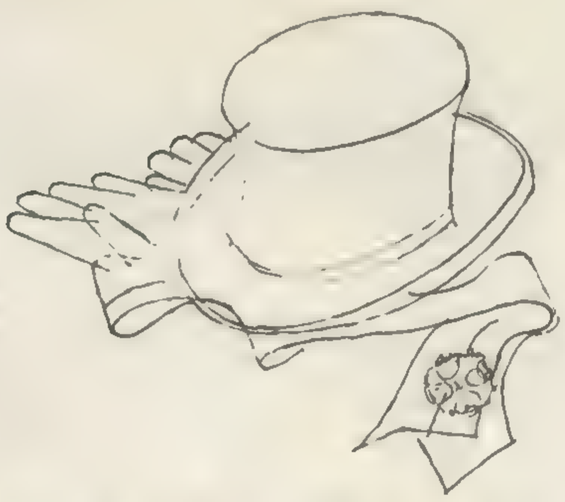
Muscle Beach at Santa Monica, California, and the fish-and-chips shop where I lunched each day, run by a homely couple from London, England.

New Orleans, looking at the passing bus named Desire, from the house in the Vieux Carré where Tennessee Williams wrote his play; chatting, as I walked down the street, with all the amiable ladies who run the antique shops and sell treasures to Texans.

Charleston, South Carolina, with its gardens, and the veils of Spanish moss hanging in festoons from the trees, and the amiable, erudite, bearded guide, who showed me innumerable treasures of Southern Colonial architecture.

American Railroads, with their romantic names: the Route of the Rockets, the Eagles, the Hiawathas, the Courteous Service, the Orange Blossom Special, the Way of the Zephyrs.

Twenty One and my first drink in New York, and the millionaire who stood it me, boasting of his new radar stove, which deprived his food of all taste, thus obliging him to have some of his meals cooked by Maxim's in Paris and flown over each week.



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Sun components—new looks

Above: White sun dress in two pieces (basic bodice, full skirt) and this extra piece of news—wool on a year-round basis; wool so loosely woven that it's conditioned for life in the sun *and* when the sun goes down. This, in Anglo wool; the top, about $23; the skirt, about $50.

Below: The kind of shirt a holiday wardrobe can't see too much of—honey-beige silk tailored to a drawstring waist; walking shorts of textured beige cotton, linen, and Avisco rayon. Shirt, $20; shorts, of Einiger fabric, $20.

Both costumes, by Custom Craft. All, ready at Henri Bendel; Frost Bros.; Joseph Magnin.



GOSSIPY MEMO

(*Continued from page 192*)

burgeoning motel society that can spoil resorts for the quiet ones. The quiet, in return, have financed a fine new hospital decorated by Dorothy Draper. Where to stay: The Beach Club Hotel, right on the beach, has dancing at night; rates start at $16 a day a person, and soar to $42 for two in a double room; meals included. At the Naples, a former private house with swimming pool, rates start at $18, rise to only $36; again, meals included. Down on the docks, the Fish House has good food, mainly, of course, fish.

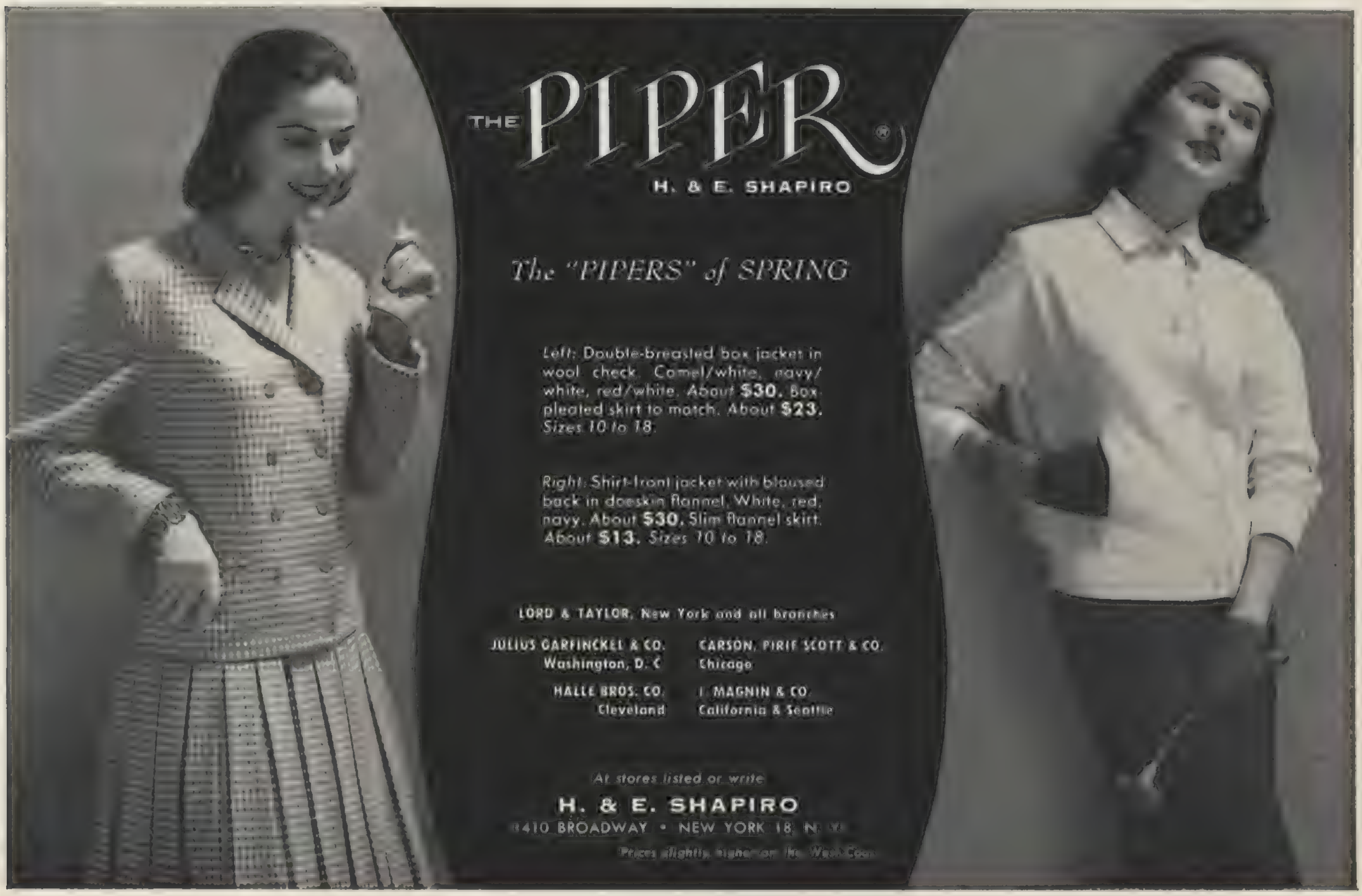
THE VIRGINIAS. The Greenbrier at White Sulphur Springs, West Virginia, and the Homestead at Hot Springs, Virginia, are often mistaken for each other by people who have not been to either of them; and this is quite understandable. Only about seventy miles apart, both are huge, rambling hotels, set off alone in the mountains, both are spas with fine Southern histories, and both are beautifully run. They are both on the same line of the Chesapeake & Ohio Railroad; both have a tallyho, delicious baths and rubdowns conducive to naps, separate cottages for families, dancing nightly, miles of trails for walking and riding, tennis courts, and hunting—deer, wild turkey, ruffed grouse. Both have two eighteen-hole golf courses and two swimming pools apiece (indoors and out).

The differences: Greenbrier is the hotel that Dorothy Draper decorated. no two of the 600 rooms alike. There Mr. Robert Young. the compleat railroad tycoon, has given his well-publicized week ends for famous guests. There the golf pro is Sam Snead. Greenbrier's architecture is all Greek Revival with many white pillars; has an extra nine-hole golf course; fishing boats equipped with icebox and cooking stove; and shooting at a nearby overnight hunting lodge. Its added *pièce de résistance* is a three-day check up for "business and industrial executives" which takes place in a well-staffed clinic, right in the hotel and right during the various pleasures of this vacation (its cost: $100). Rates start at $24 a day a person with meals.

At The Homestead, a red brick building built in a vast semicircle, rather like an old building on a college campus, there are, beside all the luxuries listed above, an enchanting playground for children with a tree house and a tiny brook; horse-drawn, fringe-on-top surreys for driving; the historic Warm Springs pool (quite apart from the hotel's modern baths). The Homestead is definitely a little more simple to look at, less dashing, and a little more conservative than The Greenbrier, appealing, as they themselves say, to "the backbone of the community" as against, no doubt, those tired but glittering tycoons. Rates start at $22 a day a person with meals.

POINT CLEAR, ALABAMA. The Grand Hotel is well placed on Mobile Bay, surrounded by water on three sides. When the weather is warm enough, there is gentle surf bathing by a white sand beach; and bathing in a fresh-water pool which is at the very tip of the Point and is lighted up at night, as if the low-slung Southern moon were not enough. There is deep sea fishing in well-equipped cruisers, and river fishing at a fishing lodge up the Fish River. Lightning-class sailboats are available. On land there is an eighteen-hole golf course at the nearby Lakewood Golf Club, and tennis courts. The food and service is excellent, the rooms air-conditioned; there are some cottages, too, and—nice to know—rooms for maids and chauffeurs. Rates without meals start at $16.

SANTA BARBARA, CALIFORNIA, by the Pacific Ocean, is backed by the Santa Ynez Mountains on which are banked terraced villas, their gardens dripping with flowers. There is good golf at the Valley Country Club, where one needs a guest card, or one may play at the Montecito Country Club; but tennis is the big thing at Santa Barbara. The courts at the Santa Barbara Biltmore Hotel are so good that everyone around goes there to play in the tournaments, run by an excellent pro. Here, too, there is swimming in the surf, or in an Olympic size pool at the Coral Casino Beach and Cabana Club, attached to the hotel, but its membership is mainly Santa Barbarans. At the hotel, beautifully run, rates start at $14 a day with meals; some of the eighteen beflowered cottages, each with a fireplace, go up to $200 a day.



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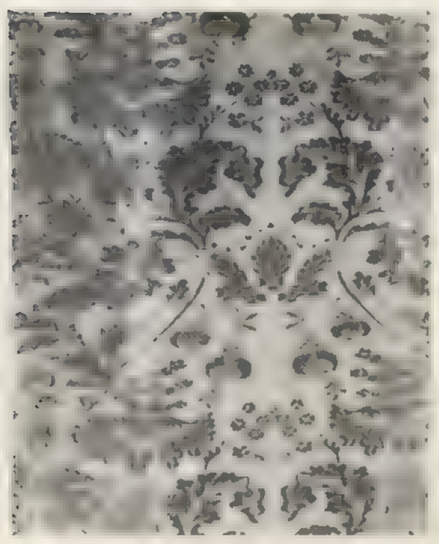


FRANCO SCALAMANDRE

Who restores American restorations? As far as fabrics go, it's almost invariably Franco Scalamandré who recovers the chair that Washington sat in, recurtains the windows of Jefferson's study. In nearly every major American restoration project—Williamsburg, Monticello, Kenmore in Virginia, to name three—there is Scalamandré fabric. Photographed at right, basis for some of the most recent Scalamandré restorations: documentary fabrics from the great historic houses of America. In some cases, such as at Williamsburg, years of neglect had left almost no clue to the original: pattern was obliterated; the fabric itself was in shreds. Mr. Scalamandré's solution: to use, as a basis of restoration, a fabric that *might* have been—an exact reproduction of a fabric in use during the same period. Often in that period, incidentally, the fabrics used were antiques at the time (for instance, second from top, at right: a fragment of a sixteenth-century Italian Renaissance damask, used for Mount Vernon's west parlour in the eighteenth century). All of Mr. Scalamandré's present-day versions of the documentary fabrics are available for use in present-day houses; all are precise duplications of the originals—using the same colours, fibres, weaving techniques. One contemporary improvement has been made, however: dye colours are checked for heat and light resistance. The original fabrics from which the documentary copies were made may be seen at the Scalamandré Textile Museum in New York.



Right: Document of a 16th-century Italian Renaissance damask, used for dining-room curtains at the historic Rock Hall Museum, in Lawrence, Long Island.



Left: Document of a sapphire coloured 16th-century Italian Renaissance damask, used for curtains at Mount Vernon.



Right: Document of a gold and blue French lampas of the early 19th century. The reproduction is now in use in President Eisenhower's study in the White House.



Left: Document of an antique French damask, used for an 18th-century room arrangement at the Metropolitan Museum.



Right: Document of an 18th-century Louis XVI lampas, from the main reception room of the Jeremiah Lee house in Marblehead, Massachusetts.



Left: Document of a damask used in Pottsgrove. This house, in Pottstown, Pennsylvania: Martha Washington's headquarters during the encampment at Valley Forge.

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AMERICAN MUSICAL COMEDY

(Continued from page 159)

other geniuses, Johann Strauss and Offenbach, had led the American public straight into the arms of operetta.

All three were national versions of the same thing: Gilbert and Sullivan with their British comic opera, Offenbach with his French *opéra bouffe*, and Strauss with his Viennese operetta. They all had interesting books, stylish music, and literate lyrics. And so about the turn of the century we entered a great operetta period, which bloomed up through the first World War, and has been with us ever since.

Such operettas as *The Merry Widow* by Lehár swept the Broadway public off its feet, and started a long line of shows by American composers born in Middle Europe: among them, Rudolf Friml, Sigmund Romberg, and Emmerich Kálmán. The great American hero of the operetta, however, was Victor Herbert, who was born in Ireland, and wrote:

"Ah, my heart is back in Napoli,
Dear Napoli, dear Napoli.
And I seem to hear again in dreams
Her revelry, her sweet revelry ...
The pleasant fall of dancing feet,
Oh! could I return, Oh! joy
complete!
Napoli, Napoli, Napoli!
Ah! Zing, zing, zizzy zizzy zing zing
Boom, boom Aye ..."

Anyone would know immediately that this is operetta, and not musical comedy; *Naughty Marietta* is unmistakable. So is *Eileen*, unmistakably operetta.

"So within thy tender arms enfold
me,
For thy loss the world could not
atone!
Beloved, swear that you will e'er
be true
And forever mine alone!"

And so is *The Red Mill*, and all the others.

Why are these operettas, and not musical comedies? Because they are exotic in flavour. *Naughty Marietta* is bathed in Creole atmosphere, with Italian fixings; *Eileen* is pure Irish, and *The Red Mill* is Dutch. This is no accident; it is one of the prerequisites of operetta that it be fancy, and somewhat improbable; the language, stilted and overelegant. The characters do not speak the vernacular, in spite of the fact that these works were written in America for Americans. This is true of the operettas that followed —*Desert Song, New Moon, Countess Maritza*—it's a long list.

Dated and clumsy as they seem now, they performed a great service in the early years of this century. They accustomed the audiences to good songs and good lyrics; to stories that were fresh and charming; and most of all, to a new level of musical accomplishment. The operetta score was no mere collection of songs; it was musically elaborate, closer to opera, with everybody singing his way through the plot, vocalizing different sentiments at the same time—the real contrapuntal McCoy.

Operetta has much to do with our modern musicals, in that it was part of the audience's growing up, and coming to understand and enjoy a certain amount of musical complexity. As a result, Broadway audiences, which had not been trained to enjoy grand opera, were being prepared, through operetta, for the more ambitious musical comedies we have today.

Just across the street, so to speak, vernacular was blooming away on its own—in the plotless musical theatre. This was the heyday of the variety show; burlesque flourished, with Weber and Fields; and the names in lights were Lillian Russell, Anna Held, Marie Dressler, and the glorified Ziegfeld girls; and a new idea was taking the town by storm, the revue. Actually, a revue is a variety show—a collection of songs and acts without a story. But the revue introduced a unifying thread, however flimsy, that could hold all these acts together—some thread like Paris, or Zanzibar, or Greenwich Village.

It also introduced the element of topical satire: sketches that spoofed the fashionable life of the city, take-offs of successful plays and operas, sly references to current scandals, parodies of new fads, local jokes—all these are still the mainstays of our revues today. Whereas then they spoofed Gounod's *Faust* and Sarah

Bernhardt, today we spoof Menotti's operas and Marlon Brando.

Certainly, the main contribution of the revue was in the introduction to the theatre of musical vernacular—by which I mean *jazz*. The first great contributor was an unforgettable revue called *Watch Your Step*—which opened at the New Amsterdam Theatre in 1914. The hero, Irving Berlin, provided such delicious ragtime songs that the American musical theatre and jazz were thenceforth wedded forever.

"Look at 'em doin' it,
look at 'em doin' it,
That syncopated walk . . ."

A bit of "Fox Trot"—but what has all this to do with musical comedy? After all, a revue has no plot, no book, and the book is the essential basis of musical comedy.

There is, however, a very important relation. Musical comedy has learned a lot from revues; to treat its book in the manner of a variety show; to take variety and unify it. This is one of the great secrets of our magic formula; to give an audience a continuous and convincing story, but to have them leave the theatre feeling that they have also had a rounded evening of fun—dancing, comedy scenes, emotional singing, gay singing, pretty girls—the works, somehow all cleverly integrated into a good story. Variety in unity. That was the key lesson that musical comedy learned from the revue—a big step forward.

The childhood of the American musical theatre came to an end, and we embarked, full of confidence and resources, on our adolescence. That adolescence was typically awkward, overenergetic, more than a little wild, but it was not as painful as most, largely owing to the wealth of talent that now began to appear. Irving Berlin was already a master; then came Jerome Kern, a rare melodist; the decade of the twenties was to see the rise of Vincent Youmans, Cole Porter, Richard Rodgers, and George Gershwin. With this extraordinary array of talent, the musical theatre grew, building on its now solid accomplishments: the acceptance of plot into musical entertainment; the acceptance of American themes, of talk and music in the vernacular; the highly elevated standards in the music and lyrics; the sense of variety within unity.

Then came the crash of 1929 and the Depression. Suddenly there were fewer productions, fewer ticket buyers to attend them. On top of that the movies had developed sound and people began running to movies instead. There, escape was cheaper. With the mass audience shrunk, the theatre was again forced upward in its scale of values in order to please a smaller but more discriminating public.

If the twenties can be called the adolescence of our musical comedy, then the thirties certainly represent its sober young manhood. The tenor of the times dictated seriousness. America had become suddenly adult, consciously involved with government and social problems. This certainly doesn't mean that our musicals stopped being funny and entertaining; it's only that they veered more in the direction of social satire. In fact, the most serious satire of the period was the hilariously funny *Of Thee I Sing*.

The appearance of this great Gershwin show in 1931 signalized the tone of the thirties. It had a solid, tremendously witty book by George Kaufman and Morrie Ryskind. That book was the first musical play to win the Pulitzer Prize. All the points we have noted in the long maturing of the musical comedy bore rich fruit in *Of Thee I Sing*. A marvellous story, serious and funny in a way no other show had ever been before: glorious songs ("Wintergreen for President," for example), all perfectly integrated into the scheme; a highly American subject; natural American speech; sharp, brilliant lyrics; an allover unity of style embodying wide variety—in other words, this show marked a point of culmination in our history.

"Of thee I sing, baby,
Summer, autumn, winter,
spring, baby!
Shining star and inspiration
Worthy of a mighty nation,
Of thee I sing!"

What fascinates about *Of Thee I Sing* is the brilliant way in which it uses operetta technique, of all things, to produce this highly original American show. And, as we said, an operetta score

(Continued on page 210)



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AMERICAN MUSICAL COMEDY

(Continued from page 209)

demands a trained and thorough musician—not just a song writer. Gershwin more than qualified. There is a first-act finale fully as complicated as the finale of *Eileen*. The lyrics are in the great tradition of Gilbert and Sullivan—so much so, in fact, that the first act finale can be compared, blow by blow, with the first act finale of *The Mikado*—one of Gilbert's finest. The situations are almost parallel in the two works: boy has met girl and won her; and the action centres on the interruption of the love festivities—by the "other woman," in one case ugly Katisha, in the other, beautiful Diana Devereaux.

But why is *Of Thee I Sing* a musical comedy, and not an operetta? After all, it's musically elaborate; it has counterpoint; it uses underscoring; and it has reams of recitative. Well, it is a musical comedy; because it meets all the requirements that have been set up by musical comedy's development: a super-American theme; characters who are not remote or exotic—although the situation is pretty wild; and it is, both verbally and musically, in the vernacular. Of course it has borrowed freely from operetta, in technique, but its soul is the soul of musical comedy.

So the question of musical comedy versus operetta is a more complex one than imagined. *Show Boat*, for example, is an operetta. Here a beloved work by Kern and Hammerstein has an American theme, but deals with an aspect of America which is far from the experience of the very Broadway public for whom it was created. Remember that New York is the garden in which this whole history grew, so what is meant by an American theme is one which does not seem foreign to that New York public. *Show Boat*, being about flavoursome life on the old Mississippi, is in that sense pure operetta.

Besides, it employs highly regional language, not "the vernacular." Vernacular does not mean only tough Broadway lingo, but a familiar, easy American speech pattern, not thick Southern dialect. So by this standard as well, *Show Boat* is basically an operetta.

So is *The King and I*, which is usually called a musical comedy; and so is *Fanny*, and *Carousel* too—all operettas, written, it is true, in the most contemporary Broadway manner, utilizing all the advances in taste and technique, but operettas none the less. Musically, too, they are operettas, in that they don't employ the musical vernacular of Broadway. In other words, they don't use jazz—urban jazz, which is the essence of American popular music; the songs of these shows are closer to art songs than they are to Tin Pan Alley.

On the other hand, a show like Cole Porter's *Du Barry Was a Lady* has a story about Louis Quinze and Madame Du Barry and the court of Versailles—all very fancy and foreign; yet it is no operetta, because it is full of jazz, which was delivered in the toughest vernacular by Ethel Merman and Bert Lahr.

It is eighteenth-century France on 44th Street; and the whole fun of it was implicit in Bert Lahr's playing the rôle of Louis the Fifteenth. Besides, no show can be an operetta if Merman is in it; she is Broadway in person, whether she's in a powdered wig or a wigwam.

Through the merging of operetta and revue techniques something had happened; music had gotten onto a more serious plane. Previously it had been enough to be just a song writer, as long as there were only songs in a musical comedy. But now, the song writer found himself called upon to be a serious composer, able to write extended musical sequences, counterpoint, orchestration—in other words, much more than just a thirty-two-bar tune. Light music and serious music were coming closer together. One serious composer, Marc Blitzstein, had invaded Broadway with his odd, original opera, *The Cradle Will Rock*. Then, Kurt Weill had brought his whole German training to Broadway in such works as *Lady in the Dark*.

George Gershwin himself—who had been diligently studying counterpoint and fugue—had invaded the opera house with *Porgy and Bess*, a grand opera, written to be sung from start to finish—which means that Gershwin had entered the arena of serious composition.

But most of our show composers were still only thirty-two-bar song writers, as most of them are to this day. It was not their fault that the musical comedy had grown so fast. And so, realizing that they couldn't do this big job alone, they began to call in that small army of helpers who are today a trade-mark of every show production: the orchestrators and arrangers who were responsible for writing all the in-betweenies, the connective tissue, the ballets, musical links for scene changes,

(Continued on page 211)



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overtures, interludes—in other words, everything but the tunes themselves.

Now that we had this small musical army, it was possible to do all kinds of new and elaborate things in our shows—chiefly ballet.

Ever since 1936, when Rodgers and Hart came up with *On Your Toes,* dancing has come into its own as a plot-furthering medium. In this show, Rodgers and Hart devised a scenario for a ballet called "Slaughter on Tenth Avenue" which has not only its own ballet plot, but also participates climactically in the plot of the whole show. This scenario calls for Ray Bolger to keep dancing for his very life, even after the ballet-story is over, since some gangsters are waiting in box seats to let him have it the moment he stops.

This ballet, choreographed by George Balanchine, broke ground for the building of a whole tradition of plot-dancing—for all the action ballets, love-ballets, decision-ballets, dream-ballets, and passage-of-time ballets that we have almost come to expect now, after such shows as *Oklahoma!, On the Town,* and *Guys and Dolls.* Choreographers like Agnes de Mille, Jerome Robbins, and Michael Kidd have become almost as important to our form as the authors and composers and directors. The whole look and sound of musical comedy has been radically changed—which brings us neatly up to modern times.

For the last fifteen years we have been enjoying the greatest period our musical theatre has ever known. In these years we have finished with young manhood, and entered the prime of life. Some of our shows of this period are already young classics: *Pal Joey, Annie Get Your Gun, Oklahoma!, South Pacific, Guys and Dolls, Kiss Me Kate.* Some say that the reason for this spurt has been our great prosperity. Others say it is due to American know-how.

Actually, neither of these theories regards the essential root of it all—the creative spirit. And that is the main reason for our success with musical comedies; they are extravagantly creative. Each one is a surprise; nobody ever knows what new twists and treatments and styles will appear next.

There seems to be no limit to our creative energy, or to our reservoir of creators. Lorenz Hart and Gershwin and Kern and Youmans have died, but have not remained unsupplanted. Rodgers found a great new partner in Hammerstein; Ira Gershwin found the tremendously gifted Harold Arlen, who later wrote *Bloomer Girl.* A marvellous show called *Finian's Rainbow* established Burton Lane as a remarkable new composer. Then along came a new great, Frank Loesser, who wrote *Guys and Dolls.* Five minutes later, it seemed, there were two young Loessers named Ross and Adler, who were turning out material like *Pajama Game* in his style.

Arthur Schwartz and Harold Rome have made charming contributions. The team of Lerner and Loewe, which gave us *Brigadoon,* has now hit the jackpot with *My Fair Lady.* Berlin, Porter, and Rodgers are still very much with us. We're swimming in talent.

Talent has changed everything. For instance, talent has enabled Rodgers and Hammerstein to take the best elements of opera, operetta, revue, vaudeville, and all the rest, and blend them into something quite original.

Perhaps the best example of this is *South Pacific,* which many people regard as our supreme achievement in musical comedy. It is as though a new strain has been crossbred out of the past. When the Seabees are singing "There is Nothin' like a Dame," or when Nellie sings "I'm Gonna Wash that Man Right Out of My Hair," then it is a musical comedy in our best tradition; but when Bloody Mary sings "Bali Ha'i," it is a romantic operetta, in our best tradition. Somehow it all works like a charm, smooth and utterly professional. No more stylistic hash. No more stringing numbers together. No more sticking in of prefabricated songs, whether they suit the action or not.

What does all this add up to? Simply this: that the American musical theatre has come a long way, borrowing this from opera, that from revue, the other from operetta, something else from vaudeville—and mixing all the elements together into something quite new, but something which has been steadily moving along that continuum we spoke of in the direction of opera.

Certain elements may get more emphasis in one show, and other elements in another. For instance, *Oklahoma!* is a Western that leans 'way over toward operetta; whereas *Annie Get Your Gun* is a Western that is pure musical comedy. The question is again one of vernacular: *Oklahoma!* uses realistic Western speech; whereas *Annie* uses tough talk that belongs to New York. *Oklahoma!* tries for cowboy music; whereas *Annie* says it with jazz, Indians to the contrary. Similarly, Frank Loesser's latest hit, *The Most Happy Fella,* leans heavily on opera; *Guys and Dolls,* by the very same composer—is the purest musical comedy. *My Fair Lady,* because of its subject matter, is necessarily closer to operetta; whereas *Damn Yankees* is necessarily further from operetta because of its subject matter. But they all qualify, different as they are, for that term musical comedy on the grounds of one great unifying factor: they all belong to an art that arises out of American roots, out of our speech, our tempo, our moral attitudes, our way of moving.

Out of all this a new form has been born. Some people claim that it is the forerunner of a new kind of opera; others insist it will never become opera, because it is not art, nor is it meant to be anything but light entertainment. Being a liberal, I can see both sides. We will always have with us the line of gorgeous girls, the star comic, and the razzle-dazzle band in the pit. But there's more in the wind than that. We are in a historical position now similar to that of the popular musical theatre in Germany just before Mozart came along. In 1750, the big attraction was what they called the *Singspiel*—which was the *Annie Get Your Gun* of its day, star comic and all. This popular form took the leap to a work of art through the genius of Mozart. After all *The Magic Flute* is *Singspiel;* only it's by Mozart.

We are in the same position; all we need is our Mozart. If and when he comes along, we surely won't get any *Magic Flute;* what we'll get will be a new form—and perhaps "opera" will be the wrong word for it. There must be a more exciting word for such an exciting event. And this event can happen any second. It's almost as though it is our moment in history; as if there is a historical necessity that gives us such a wealth of creative talent at this precise time. The musical comedy can become anything it wants to become. The future is wide open.



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ENTERTAINING IN WASHINGTON

(Continued from page 202)

ground floor, the setting for all her parties, an unusually large entrance hall opens into both the living room and dining room, an arrangement tremendously successful for large parties and consistently discouraging to bottlenecks at arrival and departure times.

Mrs. Robbins likes to give fairly frequent cocktail parties for forty to fifty guests. Perhaps her noblest precept is a firm rule against making up any party to repay social obligations; however, she does feel strongly that people asked to the same party ought to be congenial. (Some Washington hostesses, on the other hand, feel that a certain amount of controversy and antagonism makes a party exciting.)

When she sends out the invitations for cocktails, Mrs. Robbins asks about twenty per cent more people than she assumes will come and, considering it a waste of time all around, omits the R. S. V. P. Her most startling approach to the cocktail party is the insistence on a chair for every guest; naturally, many people, conditioned to the standing cocktail party, go right on standing. To prevent crushes, there is no bar, no buffet. Maids pass trays of drinks, and other trays with small canapés.

An Argentine by birth, Mrs. Robbins has an Argentine cook, a Mexican maid, and an American chauffeur-houseman. For cocktail parties, she supplements the regular staff with a kitchen helper and two maids. One of the maids stands near the door to take the women's coats, and the houseman helps the men with coats and car parking—since many Washingtonians, unlike New Yorkers, drive to parties in town.

In the winter Mrs. Robbins likes to serve bacon-wrapped chunks of chicken liver; small round chicken croquettes, toothpick-spiked and extra creamy; inch-long morsels of toast layered with hot tangy cheese and squares of bacon or chutney; small rolled water-cress sandwiches; short stalks of stuffed celery; toast rounds with sardine paste. In the summer, there are fewer hot things and more cold. The year around, however, the great specialty is an Argentine meat pasty called *empanada*. Mrs. Robbins' version of the *empanada* is a complicated puff pastry, crescent-shaped and filled with a mixture of good ground beef, olives, hard-boiled eggs, and raisins, all chopped very fine. These are then fried in deep fat and, obviously, the cook must keep a running supply coming out of the kettle so that every *empanada* will be fresh and delectable.

For dinner parties, which she gives fairly systematically twice a month, Mrs. Robbins invites guests at least three weeks in advance. For ten people, she adds to her normal staff an extra kitchen helper and two extra maids; for sixteen to eighteen, three extra maids.

Dinner is set at a single long table under a crystal chandelier; the decoration is usually old silver, rarely flowers. In Washington, where the ranking guest always leaves a dinner party promptly at ten-forty-five, the dinner, and not the after-dinner talk or entertainment, assumes an even more important rôle than it might elsewhere.

This is one of Mrs. Robbins' repeat-performance menus:

FISH SOUP
BŒUF A LA MODE*
SALAD
MOUSSE OF CHEESE OR HAM
TOCINITOS DEL CIELO*
WITH PETITS PALMIERS
WINES: WHITE, RED, CHAMPAGNE

Most of Mrs. Robbins' menus consist of four courses: a substantial soup, a roast, a mould of ham or cheese mousse, and a rather spectacular dessert. Fish soup makes a good replacement for soup *and* fish; or she may have a lentil or water-cress *potage* or seasoned bouillon with slices of avocado plopped in just before serving. Desserts in this household pay no heed to calorie counting; among the favourites are *riz à l' impératrice*, *baba au rhum* with the cake surrounded by fruits and sauced with rum, *crème brûlée* teamed with brandy-flamed black cherries; a round of crunchy meringue, split, with a layer of ice cream or whipped cream inside and a flood of black, black chocolate sauce; or crisp waffles with Mocha cream filling.

A COUPLE, AND ONE OR TWO FREE-LANCES

Mr. Arthur Krock, of the *New York Times's* Washington bureau, and Mrs. Krock entertain a great deal, usually at dinner parties for ten or sixteen guests. Mrs. Krock, who manages to give the impression of effortless efficiency, also works for the American Field Service, the Frontier Nursing Society, and St. John's Book Store. She runs her house with the stalwart assistance of a Negro couple, and when she has a dinner for ten, she asks her cook's brother to come and help. For sixteen guests, she hires two free-lances, almost always men.

The refectory table in the dining room seats ten, and when the Krocks have a larger party, they use another table in the living room as well. Mrs. Krock never uses flowers on the table, preferring, instead, Lowestoft or Waterford glass. The furniture is principally Queen Anne, and on the dining-room walls Mrs. Krock has hung several Chinese paintings.

Two of her stand-by menus are given here; both dinners begin with a fish soup—crab, lobster, or shrimp—and a tossed green salad is served at the same time as the vegetables. There is just one wine, always champagne. Like most women, Mrs. Krock collects food ideas from a variety of sources; the recipe for the Chicken Carioca in the first of these menus came from Dr. H. K. Puharich, a Yugoslav member of

the Round Table Foundation in Glen Cove, Maine.

FISH SOUP
CHICKEN CARIOCA*
PETITS POIS WITH ONIONS
GREEN SALAD
MOCHA ICE CREAM
WITH MARRONS AND COOKIES
CHAMPAGNE

FISH SOUP
STEAK AND KIDNEY PIE
RED CABBAGE
GREEN SALAD
BROWN BETTY WITH BRANDY SAUCE
CHAMPAGNE

SUPPER FOR THREE HUNDRED; THE BUFFET IN AN EMBASSY KITCHEN:

At the Danish embassy, presided over for many years by Ambassador Henrik de Kauffmann and his American wife, the cooking is in the hands of Arno Hansen, who began as butler for the Chinese military attaché in Copenhagen. Dinner parties and luncheons here, and indeed at all the seventy-odd embassies and legations in Washington, are constant occasions, and, in addition, there are a number of parties every year to which as many as two or three hundred guests come for dinner or supper.

Mrs. de Kauffmann, with Hansen's versatile assistance, has worked out a fascinating system for giving such parties: the embassy's cheerful red and white kitchen is thrown open, and there, on tables running its full length, a super-*smörgåsbord* is set out. Fortunately, there are two doors leading into the kitchen from the dining room. Guests enter at one, picking up silver, and mulberry-patterned Copenhagen plates; then they serve themselves from a choice of many dishes. Before re-entering the dining room, everyone is served, from a small bar in the corner, a glass of champagne, aquavit, or one of the famous Danish beers. The atmosphere is refreshingly unlike the stereotyped embassy party, and the food both elaborate and superbly cooked. Usually, the menu is this one or a slight variation of it:

ROAST BEEF WITH PICKLES
AND FRENCH FRIED ONIONS
PICKLED HERRING
CHICKEN CURRY SALAD
SALAD OF SMALL DANISH SHRIMP
HAM WITH SLICES OF PINEAPPLE
PÂTÉ
CUCUMBER SALAD*
PICKLED BEETS
PORK LOIN WITH APPLE RINGS
AND RED CABBAGE
FRUIT SALAD
DANISH MEATBALLS*
GREEN SALAD
TONGUE
WITH ITALIAN SALAD*
CHEESES
DESSERT

Arno Hansen, his wife, and a single helper, working for two to three days at peak performance, prepare all the food. Since the kitchen must be polished and spotless for the party, the last day's cooking is done in an auxiliary kitchen in the cellar. Each dish of the *smörgåsbord* is served on a Copenhagen china platter; the Italian salad has its own dish, but is placed beside the tongue, the red cabbage beside the pork, and so on. In addition to being innately delectable, the entire *smörgåsbord* is a visual pleasure with all the meats decorated, the salads attractively arranged, and the main dishes interspersed with plates of Danish bread and crackers, pickles, and a variety of edible Nordic wonders.

Invariably there is just one dessert, either *riz à la manda*, or chopped fruits flavoured with Danish cherry brandy and sprinkled with toasted almonds, or sliced oranges with an orange sauce. The sauce is made by cooking the peels, which have first been cut into thin strips, with sugar and a little water; this mixture is then cooled, flavoured and thinned with a glassful of brandy, and poured over the sliced oranges. The dish is topped, again, with almonds, this time roasted in sugar. Waiters serve the dessert, so that once the guests have made the round of the *smörgåsbord*, they are seated for the entire meal.

Sometimes, when the De Kauffmanns have only forty or fifty guests for dinner, they use the kitchen then, too, setting up small tables to take care of extra guests. The lights are soft—perhaps only candles—which minimizes the kitchen background and has a remarkably cosy effect.

For smaller parties of eight to twenty guests, but in the dining room, Mrs. de Kauffmann likes such menus as these:

Luncheon

HALVES OF COLD LOBSTER
WITH DANISH SHRIMP AND
WATER CRESS, HOMEMADE MAYONNAISE
CHICKEN BREASTS
WITH WILD RICE AND CHESTNUTS
CREAMED SPINACH
VANILLA ICE CREAM
AND STRAWBERRIES

Dinner

OYSTER SOUP
WITH DANISH SHRIMP
AND CHOPPED PARSLEY
LEG OF VEAL
STUFFED WITH VEAL KIDNEYS
GREEN BEANS WITH MUSHROOMS
APRICOT TRIFLE*

The veal is boned and the resulting pocket filled with kidneys, which add an interesting flavour. The beans, which are boiled in salted water with a little Acćent, are then combined with mushrooms, that have been simmered first in a spoonful of butter, and a small quantity of cream. Although Arno Hansen's private repertoire of cooking ploys is extensive, he also uses as a basic reference the excellent book, *Danish Cookery* by Suzanne Palsbo.

DINNER PARTIES WITH A COUPLE AND FREE-LANCES:

In our own house in Georgetown, my husband and I like best to entertain our friends at dinner. We have an excellent couple; the wife cooks, and the husband serves. With as many as fourteen guests, however, I also hire an extra man for the evening. The dining-room table seats fourteen comfortably. When we ask more, I use two outsize bridge tables, which will seat four people each, or, if they are put together as one table, six. Every guest is seated, and there are almost always place cards.

In these days of sparse help, I find I must make a point of knowing the exact state of my china, glass, and linens, and what looks well on the table. Over a period of years I have been collecting American glass in red, blue, and white, which I like very

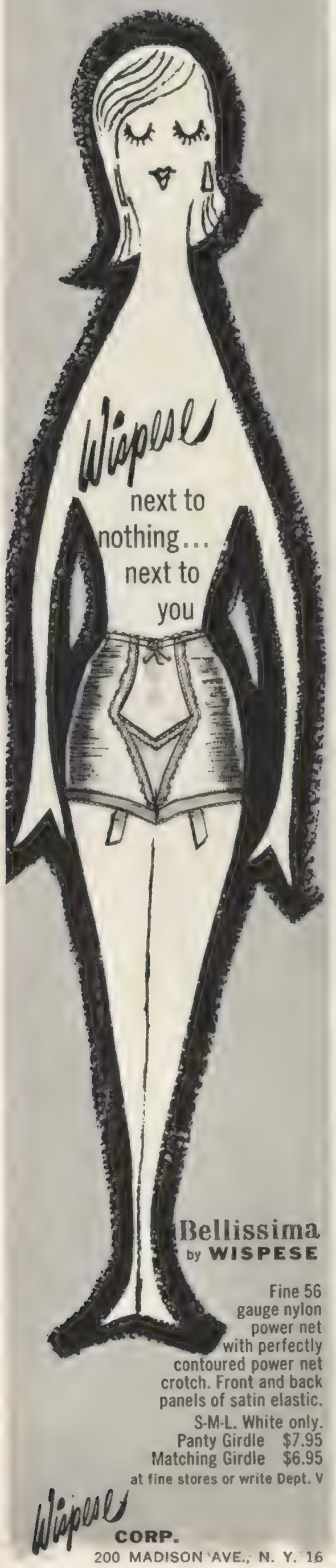
(Continued on page 214)



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ENTERTAINING IN WASHINGTON

(Continued from page 213)

much on a lace cloth, with white vases filled with red and white flowers. Sometimes, in place of these, I use two Tang horses surrounded with ivy and eucalyptus leaves.

Like many other Washington women, whether I have a cook or not, I plan to have part of the dinner cooked a day in advance, which can readily be managed with a menu such as this:

CHICKEN AND CLAM SOUP*
HOT FRENCH BREAD WITH HERBS
BROILED LEG OF LAMB
BROWN RICE RING*
ENDIVE SALAD
WITH ROQUEFORT DRESSING
FRUIT COMPOTE*

The soup actually has a subtler flavour if it is made the day before and stored in the refrigerator. The lamb should be marinated overnight; a boned leg, it is cooked according to the *Cordon Bleu* recipe. Naturally, one can almost always make the dessert in advance. With this menu, that leaves the preparation of canapés, the rice ring, the final cooking of the meat, and the preparation of the salad for the evening of the party. The last task is to rub the French bread with butter mixed with parsley, chives, and either sage or tarragon. Advance organization can be a marvellous nerve-saver and gives the hostess extra time to check table settings, arrange flowers, and set out place cards while her husband sees to the wine.

Beyond the details, as almost everyone knows, good parties depend on gathering together attractive and stimulating people. Having seen to it that the house looks its best, that the food is simple and good, a hostess should enjoy her own party. Her pleasure may start the chain reaction that sparks everyone else's.

WASHINGTON RESERVES

Excellent free-lance help can be had in Washington, and since many free-lances serve at a number of houses, from the White House down, they know the tastes and ways of guests, whether they are dieting, and what they like to drink before dinner. Most women who have the equivalent of a cook and maid at home hire for dinner parties an extra person for every six people if dinner is to be served completely. For parties of more than twenty-four guests, the hostess usually hires two extra people and has a semi-buffet. The first course is set out on the tables and cleared by maids or waiters; guests help themselves to the second and third from a buffet; the wine is served; later, coffee and liqueurs are passed. A man who free-lances usually is paid $10 for an evening; women are paid $8.

Among the organized groups of extra help are Robert Neal's and Mary Audley's. Mary, a former chambermaid and later a waitress, has a competent staff of Irish butlers and waitresses; she will bring as many people as one needs and she herself serves, because she likes to see the pretty clothes and famous faces.

Another excellent group is headed by Julia Boggs, a Negro woman with fifteen years' experience as a parlour maid. Now a Washington fixture, Julia makes superb canapés at the hostess' house, and, of course, provides as many extra waiters or maids as she needs.

Three reliable caterers, Avignone Frères, Hubert, and Ridgewell are used by many hostesses and even by the embassies, whose staffs are sometimes not large enough for the biggest parties.

Avignone Frères, begun in 1918, is now owned and operated by Mr. Orceno, a former chef for Mrs. Evelyn Walsh McLean. His menus are varied and interesting, and he prides himself on being able to produce almost anything one can think up. The cost averages $10 to $18 per person for food and service (two waiters to every ten people), but Mr. Orceno is "prepared to go as high as anyone cares to." Unlike most caterers, if he is asked to supply silver, he always produces sterling services, fine china and crystal, and handsome pure linen tablecloths and napkins.

Hubert, another popular caterer, charges from $8 to $12 per person. Mr. Trilling, a mainstay of this establishment, particularly likes this menu:

SHRIMP COCKTAIL
LOBSTER THERMIDOR
TENDERLOIN OF BEEF
OR
CORNISH GAME HEN
SEVERAL VEGETABLES
IN SEASON
SALAD
MERINGUE GLACÉE
LADY FINGERS
DEMITASSE

Ridgewell, the third of the great Washington caterers, started twenty-five years ago and is managed now by Mr. Ellis, the original Ridgewell's son-in-law. Mr. Ellis not only demands perfection in food, but also believes firmly in sending to "a Ridgewell dinner" only the best personnel obtainable. Each of his "lead men"—Admirable Crichtons all—has had years of diverse training; with one of them in charge, the hostess can be sure that her party will be as smooth as a good béarnaise. A menu preferred by Mr. Ellis, who charges $8 to $12 per person, is this one:

HOT AND COLD HORS D'ŒUVRES
CARAWAY STICKS AND OLIVES
LOBSTER THERMIDOR
CUCUMBERS AND OLIVES WITH
CHECKERBOARD SANDWICHES
NEW YORK STRIPPED SIRLOIN OF BEEF
WITH MUSHROOM SAUCE
DECORATED MASHED POTATOES
ON ARTICHOKE BOTTOMS
STRING BEANS AMANDINE
CRESCENT ROLLS
ALLIGATOR PEAR SALAD
ASSORTED CHEESES
STRAWBERRY MOUSSE
WITH FRESH STRAWBERRIES
COOKIES
COFFEE
NUTS AND MINTS

RECIPES

From Mrs. Alsop

RASPBERRY MOUSSE

Put 3 packages of frozen raspberries in the Waring Blendor. Then put through a sieve. Put 1 package of melted gelatine into the raspberry purée, warming it slightly so that the gelatine permeates. Add 3 beaten egg whites, ½ pint whipped cream, a little sugar and a little lemon juice to taste. Pour into a mould and store in the icebox.

From Mrs. Hardin

WILD DUCK

Cook the wild duck rare. Cut into uniform slices, alternating with thin pieces of ham. Cook in ½ cup of butter one finely chopped Bermuda onion, stirring constantly. Do not let the onion brown. Add 1 cup sliced sautéed mushrooms, 1 tbs. paprika, ½ tsp. salt, and a

little grated nutmeg. Pour onion and mushroom mixture into a large oblong Pyrex dish, adding alternate slices of ham and duck. Cover with cream and simmer for 10 minutes. Remove and sprinkle Parmesan cheese on top. Brown in oven.

EGG AND CAVIAR MOUSSE

6 hard-boiled eggs
1 cup of mayonnaise
Salt, pepper, Worcestershire sauce and finely chopped onion
2-ounce jar of good caviar
1 package of gelatine, dissolved in cold water

Put eggs through ricer, add rest of ingredients and mould in an attractive shape. Serve with sliced tomatoes, alligator pear and bread and butter sandwiches.

From Mrs. Robbins

BŒUF À LA MODE

4 lbs. bottom round (larded)
1 bottle of dry white wine, such as a California chablis
2 onions, sliced
1 carrot cut into large pieces
1 tsp. of peppercorns
1 tsp. thyme
4 bay leaves
3 tbs. bacon fat
Salt and pepper
1 veal knuckle
16 small white onions
½ cup diced celery
1 bunch carrots
Flour

Put meat in an enamelled or glass crock or bowl and pour over it the wine and seasonings (use just 2 of the bay leaves and ½ tsp. thyme) so that liquid just covers the meat. Soak at least overnight—24 hours or even 48 would be better—and turn meat over two or three times if the marinade does not cover the meat. Drain meat and wipe dry. Press flour, salt and pepper into all the surface of the meat with your hands. Brown thoroughly in the bacon fat in a Dutch oven or heavy iron skillet that has a tight top. Skim the marinade and strain it, and add 3 cups of it to the meat. Add the veal knuckle, 2 fresh bay leaves, ½ tsp. thyme, salt and pepper to taste. Cover and simmer till meat is very tender, 4 to 5 hours. One hour before it is done, add 1 bunch of carrots, peeled and cut into large pieces, 12 to 16 small whole white onions, and ½ cup of diced celery. When done, remove the veal knuckle and serve the beef with the juice as gravy. Arrange the vegetables around the meat in separate categories with the onions at one end.

TOCINITOS DEL CIELO

(Sweets from Heaven)

Put into a saucepan one half pound of granulated sugar. Cover with water and melt sugar slowly over low heat until brown and of a sticky consistency. Add this hot syrup bit by bit to a dozen egg yolks and two egg whites which have been slightly beaten. Keep stirring the mixture while adding the syrup. Flavour with a little Cointreau or brandy. Pour into one large mould or small individual moulds which have been coated with caramelized sugar. Place moulds in a large pan and fill with hot water until the moulds are three quarters covered. Place in a moderate oven for an hour and a quarter. Remove and cool.

From Mrs. Krock

CHICKEN CARIOCA

1 plump chicken, quartered
¼ cup butter
1 medium-sized chopped onion
2 tbs. chopped parsley
½ tbs. chopped thyme
1 cup brandy combined with canned mushroom stems
1 can chicken consommé
1 tbs. lemon juice
Flour for thickening
1 small glass rum and sherry mixed

Brown the chicken and cut-up giblets and liver in butter. Put in casserole with onions, mushrooms, parsley, and thyme. Add consommé. Cook in oven at 350° until tender. Remove chicken and keep hot. Strain gravy and thicken with flour. Add sherry and rum and pour over casserole. Serves four.

From Mrs. de Kauffmann

CUCUMBER SALAD, DANISH STYLE

Cucumbers
½ cup water
1 cup vinegar
Black pepper, salt, and sugar to taste

Peel the cucumbers, cut into very thin slices with a sharp knife. Mix the water and the vinegar and sweeten to taste. Put salt and pepper in. Add cucumber slices. Let stand for an hour before serving.

ITALIAN SALAD

Cook elbow macaroni, peas, and carrots, in evenly divided quantities. Then mix lightly with homemade mayonnaise and add white asparagus (canned), cut in very small pieces, in any quantity desired. Season to taste. Serve separately or around ham or tongue.

APRICOT TRIFLE

1 package (14 oz.) of dried apricots
15 macaroons
4 oz. of sherry
4 oz. of Madeira
4 egg yolks
4 tbs. sugar
½ pint whipping cream
½ package gelatine
1 vanilla bean

Soak the dried apricots overnight. Cook with sugar to taste. Soak the macaroons in a mixture of sherry and Madeira for 15 minutes. Make a custard of the egg yolks, sugar, heavy cream, the inside of 1 vanilla bean, and gelatine: whip the sugar and egg yolks together until white and fluffy. Soak ½ package of gelatine in 1 tablespoon of cold water. Then heat water in a pan, put the cup of gelatine in the hot water until the contents melt. Let it cool. Mix gelatine with egg and sugar mixture; then fold all three into the cream which has first been whipped. Add the vanilla bean. Line a large bowl with some of the macaroons; pour in some of the custard; then alternate layers of apricots, the custard, and more macaroons.

DANISH MEAT BALLS

Frikadeller

(from *Danish Cookery* by Suzanne Palsbo)

½ lb. veal
½ lb. pork
2 cups milk
1 egg
Salt to taste
Pepper to taste
1 grated onion
2 tablespoons flour or 1 cup bread crumbs.

Put veal and pork together through a grinder 4 or 5 times. Add flour or bread crumbs, milk, egg, onion, salt and pepper. Mix thoroughly. Drop on frying pan from a large tablespoon and fry over a low flame. Serve with browned butter, potatoes, and stewed cabbage.

From Mrs. Phillips

CHICKEN-CLAM SOUP

1 small can minced clams
2 cups chicken broth
1 bottle clam juice
1 can chicken and rice soup

Put clams and chicken with rice soup in a Waring Blendor and run for a minute. Then combine all ingredients, add ½ teaspoon chopped parsley. Serves six.

BROWN RICE RING

2 cups uncooked rice
1 large onion, chopped
2 stalks celery, chopped
Salt and pepper
Paprika
3 cups boiling water
2 tbs. fat

Sauté onions and celery in hot fat until very brown. Add uncooked rice and brown it with salt, pepper, and paprika. When thoroughly brown, about 20 minutes, add boiling water and cook rice until tender. Pack rice into greased mould and bake in oven about 15 minutes. Serve with vegetables in the centre of ring.

FRUIT COMPOTE

1 can black cherries with juice
1 box dried apricots
1 can peaches, drained
Juice of one orange
Juice of one lemon
The grated rind, fine slivers, of both the lemon and the orange
½ cup of brown sugar (taste later and if not sweet enough, add ¼ cup more brown sugar)

Place all above ingredients in large baking dish and bake in a moderate oven for 1½ hours to 2 hours. Cook way down until caramelized. Serve cold, or better, reheated, with sour cream or unsweetened fresh cream.





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NOR ANY DROP TO DRINK

By Robert Fontaine

My father went to the icebox and opened the door. He stared as if he could not believe his eyes. Turning around, he looked at my mother and me; my mother was casually making fork marks around the edge of pastry; I was peeling apples.

My father said, "There is no water!" He sounded, on that hot Sunday afternoon, as if he were trapped on the Mojave Desert.

"No water?" my mother echoed. She always repeated questions in order to give herself time to think. She was the Presbyterian in the family. My father was French and a musician. No one ever knew *what* to expect from him.

"None," my father replied, moistening his lips. Looking at me, he said, "The boy could go next door."

My mother shook her head. "They drink tap water." The taboo in our family against tap water was as strong as the one against telephoning during a thunderstorm.

Once I had asked my mother why we could not drink water from the faucet. "Diphtheria," she had whispered. Diphtheria and influenza were always spoken of in hushed tones in our neighbourhood, along with the names of women who had seven-month babies or whose husbands drank.

My father opened the icebox again and stared wistfully at the ice. Of course he could not assuage his thirst with ice, either. That was cut, in winter, from the solidly frozen Ottawa River and contained, trapped and imbedded in it, thousands of germs, microbes, autumn leaves, dead twigs, and, it was rumoured, an occasional pair of small children's rubbers.

I sympathized with my father. Many were the hot days I had sat on the front stoop watching more favoured boys lick greedily on the shards of ice scooped from the ice wagon.

"Some wine?" my mother suggested brightly.

"Wine," my father said curtly, "has a number of virtues, but quenching the thirst is not one of them."

He went through the "summer kitchen" on to the back porch and stared at the pale-blue five-gallon bottle that usually held our water supply. It sparkled mischievously in the sun like a mountain lake.

He returned to the kitchen and regarded the water faucet. He even went so far as to place his hand on the hard metal. Then he backed away suddenly as if the metal monster were his personal enemy. No, it was not for him to gulp down,

" . . . infusoria
And quarts of raw bacteria.
And hideous rotatorae.
And wriggling polygastricae . . ."

He sat down in the rocker with his head in his hands. "We shall have to send the boy," he observed gloomily. "It is our only chance." My mother reddened. On Sunday nothing was supposed to be sold. "It's Sunday," she murmured.

My father jumped up, leaving the rocker to agitate back and forth with almost human nervousness. "The Sabbath was made for man and not man for the Sabbath," he exclaimed, quoting a Person whose authority my mother was scarcely in a position to refute. She sighed heavily. She had guided me carefully through the intricacies of her Presbyterian creed, and now she was asked to send me forth on an errand that broke not only a commandment but several civic ordinances as well.

My father went on speaking to me, now in French. "Go, then! Go! Here is the money." *(Continued on page 218)*

VOGUE PATTERNS

(Back views, yardages, sizes of the Patterns on pages 184-187)



9027



9029

Above, left: The famous sheath, Pattern 9027, Very Easy to Make, for sizes 10 to 16 (31 to 36). In size 14, get 3⅛ yards of 35″ fabric without nap—suggestions, page 184. Price: 60 cents.

Above, right: Best-selling shirt dress, Pattern 9029, for sizes 12 to 40 (a range that should cover just about everyone). Size 14 requires 2⅞ yards of 54″ fabric without nap. Price: 60 cents.



9028



9040

Above, left: The Everywhere dress—Pattern 9028, Easy to Make, for sizes 10 to 18 (31 to 38). Size 14 is made from 3¾ yards of 39″ fabric without nap; the featured dots, for instance. Price: 75 cents.

Above, right: The tucked-front dress for all spring and summer: Pattern 9040, for sizes 10 to 16 (31 to 36). Size 14 needs 4⅜ yards of 39″ napless fabric, and a few buttons for its front. Price: 75 cents.

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In the next issue of Vogue:

HOW TO STAY 10 LBS. THINNER

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VOGUE, FEBRUARY 15

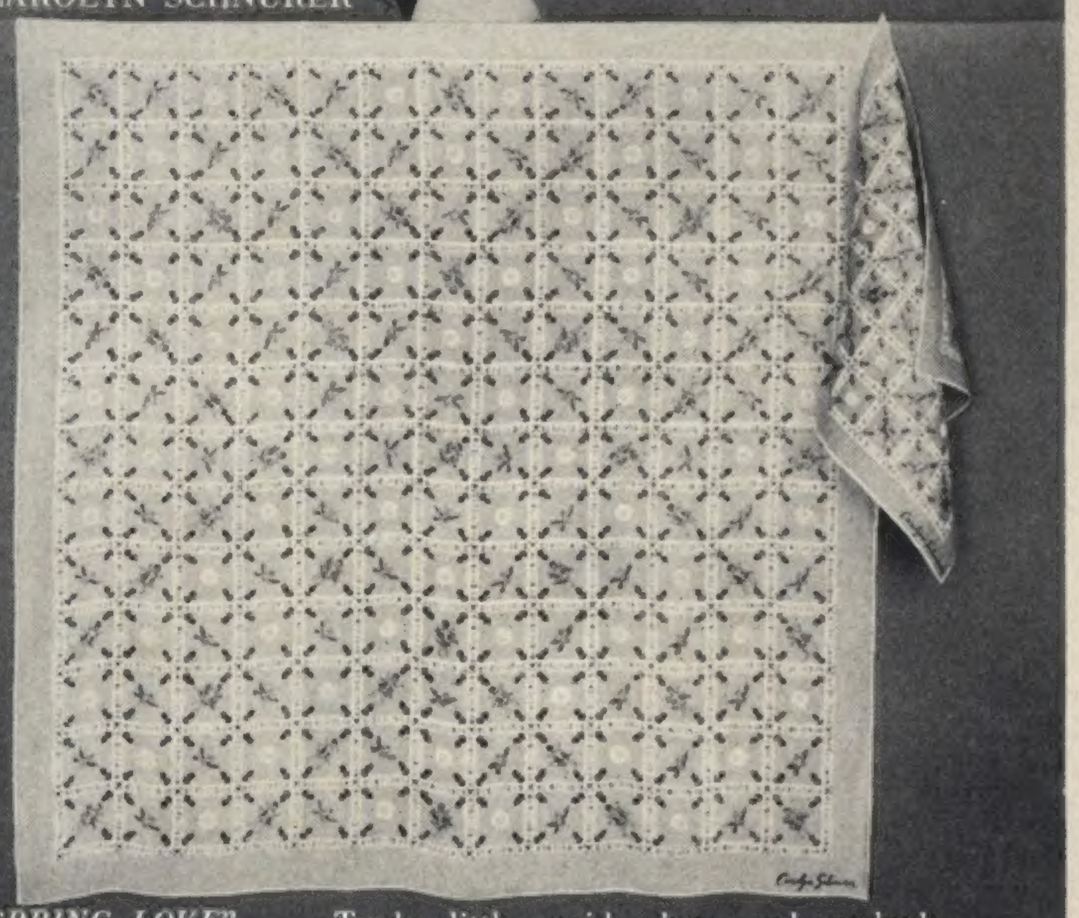
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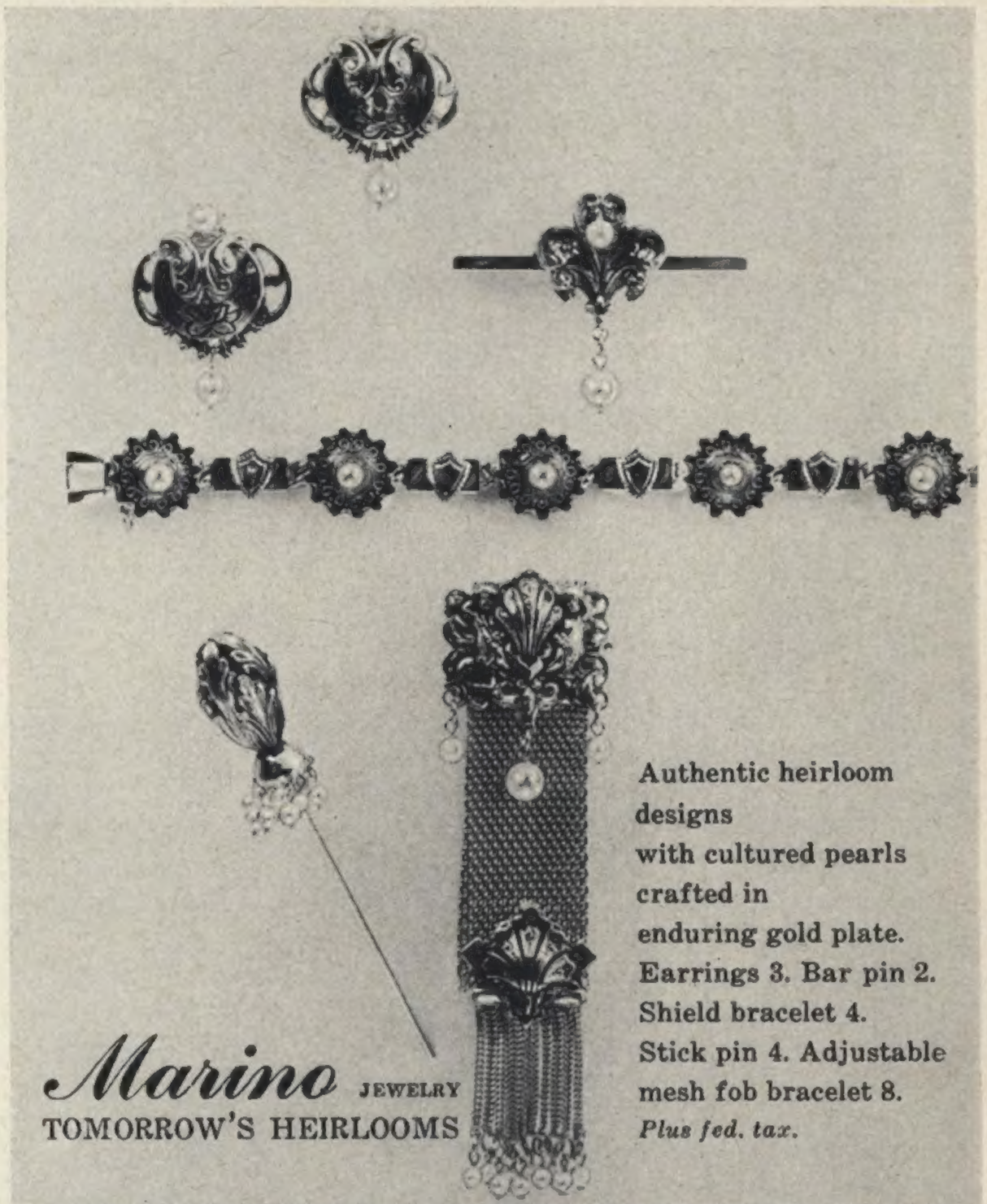


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NOR ANY DROP TO DRINK

(Continued from page 216)

"We could boil some water," my mother suggested in a last attempt. "Dr. Haist says it will kill the germs."

"Fah! Dr. Haist. He took care of Mme. Charbonneau and she *died*."

I picked up the money from the table and put down the paring knife and a half-naked apple. "Everyone will see me," I complained. "Put it under your jacket," my father said wildly. Imagine, a five-gallon jug under my jacket.

"Take the cart," urged my mother, surrendering. "Go by the back way."

Resigned, I nodded and went out and got my cart, loading the empty bottle on it.

My head down, my face covered with one arm, I moved secretly to Lloyd's, which dealt in coal, ice, and pure spring water (guaranteed).

The gate was locked, as I expected, so I rang the bell at the back door of the house next door where Lloyd lived. The sleepy-eyed Welshman opened the door.

I said, "I must have water. My father is dying of thirst."

"It is Sunday, now. Let your father drink from the tap," Lloyd said, yawning.

"Diphtheria," I whispered. The Welshman blinked his eyes and was suddenly awake. The implication was obvious. A good deal of his spring water business depended on keeping alive the diphtheria notion.

"Aye," he said. He beckoned to me, and I followed him into the big, dark house in the back of the yard. Inside it was cool as an October night. The cakes of ice lay under sawdust blankets. On top gleamed rows of water bottles filled with spring water. Lloyd took my empty bottle and exchanged it for a full one. "Not a word, now," he said. " 'Tis against the law."

I paid him and dragged my cart down the street. From there on it was mostly downhill and I could coast quietly.

As luck would have it, however, I was caused to stop suddenly at the corner of King Edward Avenue. A dark-clothed figure, I recognized as belonging to the Reverend McKintosh, of our Presbyterian church, barred my way. I trembled as he greeted me with a vague smile. Good-bye, I thought, to all those gold stars after my name in Sunday school. I had learned those hundreds of Bible verses for nothing.

"What have we here?" my shepherd inquired.

I sighed. I could, on rare occasions, lie. But I could never lie to an ordained minister in full costume. I hesitated a few moments, blushed, glanced at my feet, and then blurted out the whole story. The minister patted my head and said in a professional tone, " 'I was thirsty and ye gave me drink.' What is that?"

"Matthew," I replied promptly and proudly, "Chapter twenty-five."

"Good boy!" said the Reverend, pleased. He turned and left me.

I hurried home, relieved that I was apparently not going to be tossed into the brimstone. Carrying the heavy bottle, I staggered into the kitchen and set it soundly on the table. My father grasped at the cork and pulled wildly, his large Adam's apple bouncing about. At last, with a joyful pop, the cork came out. My father wafted his face over the open bottle as if it contained vintage wine. "Ah!" he said, dilating the large nostrils of his aquiline nose.

Carefully, he poured a large glassful of the water and held it to the light. Slowly, he emptied the glass and then filled it again. "*Mon Dieu!* I was thirsty," he said.

"Now *I* am," my mother said.

"Me, too," I added. We all drank copiously. Nothing could ever again taste as good as that water did.

Nor was our pleasure spoiled completely by the fact that, several months later, Lloyd was arrested, not for selling on Sunday, but for purveying ordinary tap water in bottles, with lovely, cool drawings, labelled, "Pure Spring Water" (Guaranteed).

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